MACHINE KNITTING MONTHLY

OCTOBER '87
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Please supply a free coloured leaflet and the address of the nearest stockist of the Toyota 950 able to supply a free demonstration without obligation

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M.K.M.

Post coupon or use separate paper to avoid cutting magazine.

Dear Readers
As you read this, we'll be packing our cases and heading north of the border! We're all looking forward to the show and would be pleased to see everyone who's able to come along. There will be someone from the magazine on the stand all of the time and you're very welcome to come along for a chat and meet us!

As you've probably noticed, we've grown and now bring you 88 pages every month with no increase in the cover price! I'm sure you'll agree, it's excellent value but we've only been able to maintain the high quality and add more pages – without passing on the cost to you – because of your marvellous support. Thank you all for your encouragement and for the wonderful letters you send each day. Your ideas and suggestions are very welcome and most helpful and do enable us to bring you the magazine *you* want each month.

I'm pleased that Freeline has been such an overwhelming success with you. We've had many 'phone calls asking 'What's the catch? You don't get things for nothing in this day and age!' Well there isn't a catch! We now have a reputation for quality and style second to none and are in a position to pass on some super 'freebies' to you each month. Turn to page 5 for this month's giveaway offer from Atkinson – you won't want to miss it!

See you all at the major shows and conventions starting in September and at our own show in Edinburgh.

Anne

Volume 2 . No. 7, Oct 1987
ISSN 0269-9761

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Machine Knitting Monthly is published monthly and is on sale on the 3rd Thursday of the preceding month. Published by Machine Knitting Monthly Limited, P.O. Box 172, Maidenhead, Berkshire SL6 8XH. Printed by Southernprint Limited, Branksome, Poole, Dorset BH12 1AF. Typesetting by RSB Typesetters, Worplesdon, Surrey. Distributed by S.M. Distribution Limited, 16/18 Trinity Gardens, London SW9 8DX. Conditions of sale and supply. This periodical is sold subject to the following conditions, namely that it shall not without the written consent of the publishers first given be lent, resold, hired out or otherwise disposed of in a mutilated condition or in any unauthorised cover by way of trade or affixed to or as part of any publication or advertising, literary or pictorial matter whatsoever. Whilst every care is taken to ensure the accuracy of the patterns, charts, drawings and editorial matter printed in this issue of Machine Knitting Monthly, the publisher can accept no responsibility whatsoever for any damage, loss or the like arising from their use. Whilst every care is taken, no responsibility can be accepted for loss or damage to manuscripts, photographs or artwork. It is assumed that copyright of material submitted is that of the contributor or that necessary clearances have been obtained. Whilst we take every care when accepting advertisements, we cannot accept responsibility for unsatisfactory transactions but we will investigate any complaints. Machine Knitting Monthly is a Registered Title at Stationers' Hall, London, England. Machine Knitting Monthly is fully protected by copyright. All rights reserved. Copyright 1987 Machine Knitting Monthly Limited.

NEWS LINE

WELL TAPED

Cassette tapes are a good teaching aid. You can play through the tape, stopping it when you want to and knitting the examples on your machine as instructed – personal tuition in fact. Many readers will already know of Diane Bennett's instruction tapes for the Brother 910, now she has produced tape 1 for the Brother 950. The information on this 80-minute tape covers all-over patterns, A motifs, A+B motifs, the use of variation switches, lace and using mylar sheets. Basic information, such as how to reset the pattern for the second side of a neck, correct a design after unravelling rows and copy designs onto mylar sheets is also included, so too are details of the programming.

Shortly Diane will also have available Tapes 2 and 3 which will cover more advanced programming and the use of the electroknit machine with the ribber. Diane will let us know as soon as possible when these are ready.

The tapes for the 910 and the 950 cost £4.95 each from dealers or direct from Diane Bennett, 78 Tudor Drive, Yateley, Camberley, Surrey GU17 7DF for £5.00 (p & p inc).

REGAL BY NAME

Hayfield has added a new yarn to its range. Regal D.K. is 60% Wool, 40% Acrylic and is a first class mixture that's just right for fashion. The high wool content is superb for handle and wear and it's machine washable for easy care.

Regal D.K. costs around £1.09 a 50g ball and is in the shops now.

ABBREVIATIONS

alt, *alternate(ly)*, beg, *beginning*, ch, *chain*, cm, *centimetres*, cont, *continue(ing)*, dc, *double crochet*; dec, *decrease(ing)*, foll, *following*, g, *grams*, HP, *holding position*, inc, *increase(ing)*, K, *knit*, mm, *millimetres*, MT, *main tension*, MT–1, MT–2, MT–3, *one, two, three sizes tighter then main tension*; MT+1, MT+2, MT+3, *one, two, three full sizes looser than main tension*, MY, *main yarn*, N(s), *needle(s)*, NWP, *non working position*, P, *purl*, patt, *pattern*; RC, *row counter*, rem, *remain(ing)*; rep, *repeat*; ss, *stitch size*, st(s), *stitch(es)*, st-st, *stocking stitch*, tog, *together*, UWP, *upper working position*, WY, *waste yarn*

Denys Brunton Designer Yarns
Don't forget to look for the dog

COLOUR CHOICE

Three new shades have been added to Bramwell's popular Roseknit 4 Ply Superwash wool. They are Mint, Fuschia and Royal and they increase the range to 21 colours. The yarn is machine washable and on 500g cones.

Brushed May is 85% Acrylic, 13% Wool and 2% Nylon and also has new colours, extending the range to 12 shades. The new colours are Matador (which is a bright red), Black, Aquamarine (a pale turquoise) and Porcelaine (a silver grey). May is also sold in 500g cones.

All of these new colours are now available from Bramwell stockists. If you'd like more details, please get in touch with F.W. Bramwell and Co Ltd, Unit 5, Lane Side, Metcalf Drive, Altham, Accrington, Lancs BB5 5TU. Tel: (0282) 79811.

ACCURATE BLOCKING

To make blocking easier and more accurate Manor Way Designs have introduced a large blocking mat. It measures approximately 3ft by 2ft and has a 2cm grid printed onto a metallised fabric cover. There is a thick foam backing to allow for pinning and when the mat's not in use it can be rolled up for storage. It costs £6.99 (p & p inc) and is available direct from Manor Way Designs Ltd, 104 Woodhouse Road, Leytonstone, London E11 3NA.

FOR BOND OWNERS

Bond Knitting Systems and Robin Wools have got together to produce a new pattern book. It contains 16 patterns and there's something to appeal to everyone from little tops, perfect for holdiays in the sun and stunning sweaters for winter warmth. There's also a dress and a design specially for the Ribber. The patterns cover all abilities from beginners to experienced knitters. The book costs £2.95 and is available from both Bond and Robin stockists, including house of Fraser stores, throughout the country.

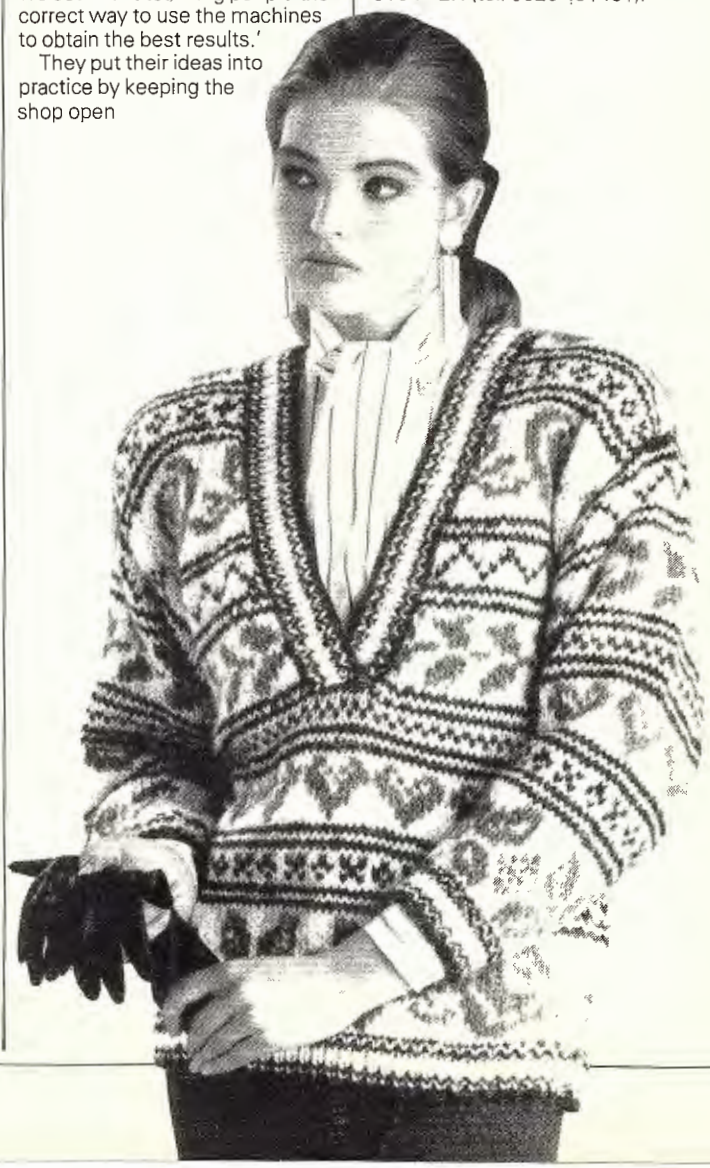
MARKER PINS

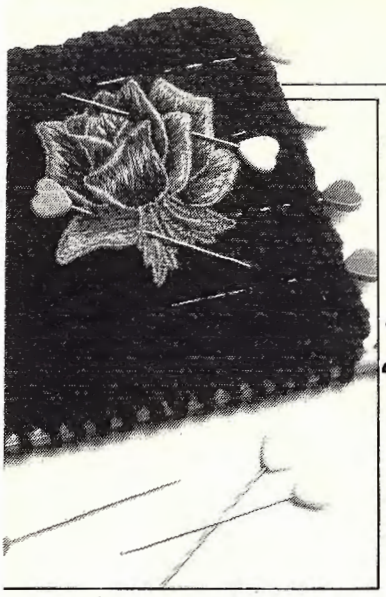
There can't be a knitter around who, when putting pins into a garment as markers, suddenly, a few rows later, discovers the pins have disappeared. They've either embedded themselves out of sight, or have fallen out. Chunky knits are especially guilty. Milward's Knitters Marking Pins solve the problem. They are extra-long, with a ball-point on one end and pastel coloured heart-shaped heads on the other – easy to use and difficult to loose. They would also be useful for pinning up the pieces of a knitted garment prior to sewing up. Ten pins with assorted coloured 'hearts' come in a handy plastic holder and is available from Milward stockists.

SHOP CUM SCHOOL

Lynda and John King who are the proprietors of Sewers and Knitters, a sewing and knitting machine specialist shop in Warwick, have a good philosophy. They say: 'There is no point in selling sophisticated knitting machines if the recipient of the machine cannot use it properly, so we set about teaching people the correct way to use the machines to obtain the best results.'

They put their ideas into practice by keeping the shop open until 8.30 p.m. each evening so that knitters can go there straight after work, or when their husbands get home, and attend the beginners, or more advanced, courses run by Fiona Sharp. It sounds an excellent idea and local residents obviously think so too as they come from Solihull, Stratford, Rugby, Coventry and Nuneaton to attend the Knitting School. You can get full details about the courses by going to see Lynda and John at Sewers and Knitters, 5-7 Jury Street, Warwick CV34 4EH (tel. 0926 491451).





PRETTY PRACTICAL

Poncho is the name of a new DK yarn from Jarol. It gives a braided, variagated colour effect when knitted and is available in eight shades including Acapulco (a blend of blue and green) and Canaria (lemon and white). Made in an acrylic, cotton and nylon mix it costs about £1.10 from yarn shops around the country. If you have problems finding a stockist, please telephone Gerry Kershaw at Jarol on 0274 392274.

SOMETHING DIFFERENT

Owners of Duo 80 machines looking for out-of-the-ordinary patterns may find just what they want in 'The Pat Cook Collection for Duo 80 machines'. It contains 13 patterns for women's and men's sweaters, two dresses, two suits and a coat. The coat is spectacular with its hood and 'painting-like' design of unicorns, flowers and fruit. One sweater is lacy, others decorated with flowers and two more feature unicorns. The suits and dresses have flower motifs which look like beautiful old tapestries. The book costs £3.95, from Pat Cook, The Wool Palette, 2B The Sidings Ind. Estate, Settle, N. Yorkshire BD24 9RP. You can buy the yarn for each of the garments. For a price list and order form write to Pat enclosing a sae.

A MACHINE KNITTING MONTHLY SPECIAL

Freeline

100 VOUCHERS EACH WORTH £1 FREE FROM ATKINSON YARN

October is Scottish Knitting Fayre month and our free offer this issue ties in very well with the show!

Atkinson's have very generously given us 100 vouchers, each worth £1 on orders of £10 or more absolutely FREE to the first 100 readers who write in. What more incentive do you need to rush for pen and envelope right now!

The vouchers will be accepted for purchases made at the Atkinson Yarn Designer Collection stand at the 1st Scottish Knitting Fayre in Edinburgh or as a money off voucher with your next purchase of Atkinson Yarn through mail order.

The first 100 readers to write in will each receive one of the Atkinson vouchers. All you have to do is fill in the coupon below (block letters please) and send it to Coupon Offer, Harmer Public Relations, 28 Goodge Street, London W1P 1FG – but hurry to make sure you're one of the first 100!

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Denys Brunton Designer Yarns
Fashion at prices you can afford

COMPETITION RESULT

This month we're pleased to bring you the result of our June competition. The winning line was A SECOND GLANCE and a Bond Knitting machine each are on their way to:–

Mrs A J Godfrey
"Moorfield"
Dunsley Road
Kinver
Staffs DY7 6LF

and

Mrs B V Davies
1 New Cottages
Stocklane
Aldbourne
Marlborough
Wilts SN8 2NU

Many congratulations to both Mrs Davies and Mrs Godfrey.

MACHINE KNITTING MONTHLY

Machine Knitting Monthly are sponsoring

The 1st Scottish Knitting Fayre

Royal Highland Showground Ingliston, Edinburgh

October 8th, 9th, 10th 1987

Machine Knitting Monthly and Studley Wools of Bradford are jointly sponsoring the 1st ever Scottish Knitting Fayre at the Exhibition Hall on the Royal Highland Showground, Edinburgh.

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Special ticket price offer only to our readers. Book now and save money

Readers are offered a special ticket price of £1.75 for single applications or £1.50 for ten tickets or more if they book through the magazine. (Normal price £2.00, children and senior citizens £1.00.) All you have to do is fill in the coupon below.

To: Machine Knitting Monthly. P.O. Box 172, Maidenhead, Berkshire SL6 8XH.

Please send me ..... tickets at the special £1.75/£1.50 offer price (see above).
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1 SHIRT-STYLE SWEATER

PATTERN RATING

** Fairly easy, for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge machines.

MATERIALS

Scapalana 4 ply Pure New Wool. 7 [8, 9] × 50g balls in 4015 Ribchester Red (MY).
4 small buttons.

Scapalana 4 ply is 100% Pure New Wool. If you have difficulty obtaining this yarn and would like a list of your local stockists, please write to Scapa Yarns Ltd, Mossfield Mill, Chesham Fold Road, Bury, Lancs BL9 6XJ.

SILVER GAUGE READING

Medium yarn.

MEASUREMENTS

To fit bust 82-87 [92-97, 102-107] cm, 32-34 [36-38, 40-42] in.
Actual size 94 [104, 114] cm, 37 [41, 45] in.
Length to back neck 56 cm, 22 in.
Sleeve seam 46 cm, 18 in.

Instructions are written for the smallest size, larger sizes follow in square brackets. If only one figure is given, it applies to all sizes.

TENSION

28 stitches and 35 rows to 10 cm, 4 in measured over stocking stitch (tension dial setting approximately 7).

For perfect results, please check your tension carefully.

ABBREVIATIONS

See page 4.

KNITTING NOTES

We used knit side of knitting as right side of garment.

BACK

MACHINES WITH RIBBER
With ribber in position and carriage at right, set machine for 1×1 rib. Using MY, cast on 134 [148, 162] sts in 1×1 rib. K 5 tubular rows. Carriage is at right. Set carriage for 1×1 rib knitting. Set RC at 000. Using MT−5/MT−5, K 32 rows. Transfer sts for st st.
MACHINES WITHOUT RIBBER
Push 134 [146, 161] Ns to WP. Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT−2 and MY, K 73 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MY evenly along the row. Unravel WY when work is completed. Inc 0 [2, 1] sts. 134 [148, 162] sts.
ALL MACHINES
Set RC at 000. Using MT, K 80 rows. Work measures 31 cm, 12¼ in. Place marker at each end *.
K 88 rows. RC shows 168 and work measures 56 cm, 22 in. Using a length of MY, cast off centre 48 sts. Push 43 [50, 57] Ns at left to HP. Using WY, K a few rows over rem 43 [50, 57] sts and release from machine. Push rem 43 [50, 57] Ns from HP to UWP. Using WY, K a few rows and release from machine.

FRONT

Work as for back to *.
K 28 rows.
FRONT OPENING
Using a length of MY, cast off centre 6 sts. Push 64 [71, 78] Ns at left to HP and cont on rem sts for first side, K 37 rows.
SHAPE NECK
Cast off 6 sts at beg of next row. Dec 1 st at neck edge on every row until 43 [50, 57] sts rem. K 7 rows. Using WY, K a few rows and release from machine. With carriage at left, push Ns from HP to UWP and finish to correspond with first side reversing shapings.

SLEEVES

MACHINES WITH RIBBER
With ribber in position and carriage at right, set machine for 1×1 rib. Using MY, cast on 64 sts in 1×1 rib. K 5 tubular rows. Carriage is at right. Set carriage for 1×1 rib knitting. Set RC at 000. Using MT−5/MT−5, K 16 rows. Transfer sts for st st.
MACHINES WITHOUT RIBBER
Push 62 Ns to WP. Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT−2 and MY, K 37 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MY evenly along the row. Unravel WY when work is completed. Inc 2 sts. 64 sts.
ALL MACHINES
Set RC at 000. Using MT, shape sides by inc 1 st at each end of next and every foll 4th row until there are 116 sts, then on every foll 3rd row until there are 140 sts. K 11 rows. RC shows 148 and work measures 46 cm, 18 in. Using WY, K a few rows and release from machine.

NECKBAND

MACHINES WITH RIBBER
With ribber in position and carriage at right, set machine for 1×1 rib. Using MY, cast on 120 sts in 1×1 rib. K 5 tubular rows. Carriage is at right. Set carriage for 1×1 rib knitting. Set RC at 000. Using MT−5/MT−5, K 10 rows. Transfer sts for st st. Using MT, K 1 row. Using WY, K a few rows and release from machine.
MACHINES WITHOUT RIBBER
Push 113 Ns to WP. Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT−1 and MY, K 5 rows. Using MT−2, K 11 rows. Using MT−1, K 5 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MY evenly along the row. Unravel WY when work is completed. Using MT, K 2 rows. Using WY, K a few rows and release from machine.

BUTTONHOLE BAND

MACHINES WITH RIBBER
With ribber in position and carriage at right, set machine for 1×1 rib. Using MY, cast on 49 sts in 1×1 rib. K 5 tubular rows. Carriage is at right. Set carriage for 1×1 rib knitting. Set RC at 000. Using MT−5/MT−5, K 5 rows. Make 4 evenly spaced buttonholes over 1 N. K 5 rows. Transfer sts for st st. Using MT, K 1 row. Using WY, K a few rows and release from machine.
MACHINES WITHOUT RIBBER
Push 35 Ns to WP. Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT−2 and MY, K 5 rows. Make 4 evenly spaced buttonholes over 1 N. K 11 rows. Make buttonholes over same Ns as before. K 5 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MY evenly along the row. Unravel WY when work is completed. Using MT, K 2 rows. Using WY, K a few rows and release from machine.

BUTTON BAND

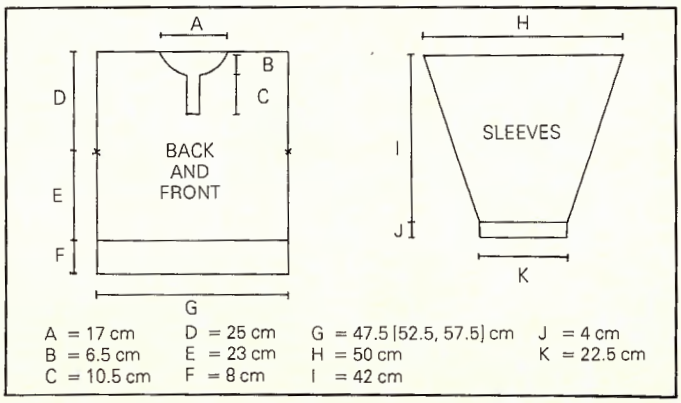
Work as for buttonhole band omitting buttonholes.

PRESSING

With wrong side facing, pin out all pieces to measurements given and press carefully following instructions on ball band.

MAKING UP

Graft shoulders. Pin sleeves into position between markers. Unravelling WY as required, backstitch through open loops of last row worked in MY. Join side and sleeve seams.
Pin neckband into position. Unravelling WY as required, backstitch through open loops of last row worked in MY. Pin button and buttonhole bands into position. Unravelling WY as required, backstitch through open loops of last row worked in MY. Lap buttonhole band over button band and sew ends into position. Sew on buttons.
MACHINES WITHOUT RIBBER
Finish buttonholes. Neaten open ends of bands.



Hat, The Hat Shop. Jewellery, Top Shop. Belt, Salisburys. Skirt, Via Satelite. Top, Freemans.

1

COME AND

RUSSELL GRANT

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Expert

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ADULTS £2 CHILDREN & O.A.P.s £1

DIANE BENNETT

When her friends were using Knitting Nancys, the young Diane Bennett was making her teddies scarves on a knitting machine – her mother had spent a small windfall on buying a basic model.

Knitting stayed on the sidelines of Diane's life until many years later when she gave up full-time teaching to have a family and bought herself a punchcard machine. "I had been involved in adult education, teaching geography, when I was asked if I was interested in running a course in a newly-opened adult education centre. I suggested a short course on machine knitting. The head of the centre was delighted – she was the owner of a machine, unused and in the loft." That was nine years ago and was the first of many courses. Today Diane teaches several days every week. She began writing about knitting and, after the arrival of the Brother 910 machine in this country, became co-editor of To and Fro's club newsletter for electronic knitters. "Queries from members suggested there was a need for information, so I produced a series of tuition tapes. Incidentally, I'm now updating these for the 950."

She was delighted by the succes of the tapes and went on to write her first book, 'The Knitters Guide to the Brother Electronic Machine' which featured designs for the 910 and was published by Metropolitan Sewing Machines.

After this Diane might very well have disappeared from the machine knitting scene. "I had always regarded teaching machine knitting as something I would only do until I went back to full-time teaching. One term of full-time teaching convinced me I would prefer to remain a 'knitting nut'!" So she bought a word processor and began to write a series of books: 'Chunky Knitting', 'The Garter Carriage', 'Single Bed Colour Changer' and 'Double Bed Colour Changer'. She says that in her books and in magazine articles she tries to pass on to other knitters, some of the ideas which she uses in her classes. "Many of my pupils have told me that when they read them they can almost hear me talking to them."

Diane says she has a lot to thank knitting machines for. "When I was a child I wished that I could write a book. Now I've been able to make that childhood dream come true."

SOMETHING FOR EVERYONE

The 1st Scottish Knitting Fayre will bring you machines, accessories, equipment and furniture. There will be stands of exclusive, designer knitwear and yarns, haberdashery and gadgets, books and patterns, television personalities and experts to help you get the most from your craft. Whether you chose to look or buy, you won't be disappointed with the selection of products and services at the exhibition.

KATHLEEN KINDER

Kathleen Kinder has been machine Knitting since 1960 and during that time has worked on all the popular makes of machine. In 1978 she left her job as a graduate teacher of English to make writing about and teaching machine knitting her full time career.

Only one year later her 'Resource Book for Machine Knitters' was published and to date she has eleven titles bearing her name. Her second book for the publishers Batsford will be coming out in November this year – 'The Technique of Knitweave' – and at the moment she is working on the second volume of 'Handtooling for the Chunky Machine'.

Talking about her writing Kathleen says, "The most exciting

breakthrough in my writing career came when I discovered how to present mosaic floatless Fair Isle to machine knitters. But I think my most challenging task lies ahead. I have just agreed to write a book for Batsford called 'Hand and Machine Knitting: International Pattern Design'."

Her output of books is an impressive achievement, especially when you realise how much of her time was spent teaching as well. She has lectured on and taught machine knitting all over the United Kingdom, in New Zealand and twice in the United States. And for six years Kathleen and her husband George ran The Dalesknit Centre in Settle, North Yorkshire. They closed the shop last November so that Kathleen could concentrate on writing and teaching.

She is finding time in her busy schedule to be with MKM at the first Scottish Knitting Fayre, "I'm looking forward very much to joining the team in Edinburgh." And we're looking forward to it too.

SPECIAL TRAVEL OFFER

Express Coachways will arrange travel, including accommodation if necessary, at special rates for groups and knitting clubs from anywhere in England, Scotland or Wales. Please send s.a.e. for details to Machine Knitting Monthly, Special Travel Offer, P.O. Box 172, Maidenhead, Berkshire SL6 8XH.

JOY GAMMON

From teaching biology and science to designing a Postman Pat sweater – it sounds quite a career leap, but it's one Joy Gammon made and very successfully too.

"I've always been interested in knitting and design and seven years ago set up a knitwear design company to design garments for knitting leaflets and patterns in women's magazines."

She designs for most of the major yarn manufacturers in this country and is a technical pattern writer for importers of foreign yarns. On this side of her work she designed the Ambridge collection of knitwear which was modelled by the cast of The Archers and later produced as a book.

Writing books is another facet of Joy's wide-ranging talents. She has an impressive list of titles under her belt including 'Superknits' which was a collection of knitted clothes for up to teenager sizes and 'The Doctor Who Pattern Book' described as a Galactic knitting and sewing collection. She was also co-author of 'All Stitched Up' which was a Channel 4 book with Yorkshire Television. Joy was co-presenter of the TV programme of the same name and has also presented knitting pieces on the popular Pebble Mill at One for the BBC. She's also Radio 4's Tuesday Call presenter of knitting and you may have heard her on Mercia Sound for Radio Coventry. She's also in great demand as a speaker to various women's groups such as the WI, Women's Gas Federation and Young Homemakers.

Postman Pat is one of a range of 'character' knitwear she has designed, others include DangerMouse and Tom and Jerry. Joy is also known as one of the top promotional knitting designers in this country – she produced the Mr Wonderful sweaters and toys for the British Gas Corporation. Joy has lost none of her own enthusiasm for knitting and with all her work has done a great deal to make knitting both popular and enjoyable to thousands of people.

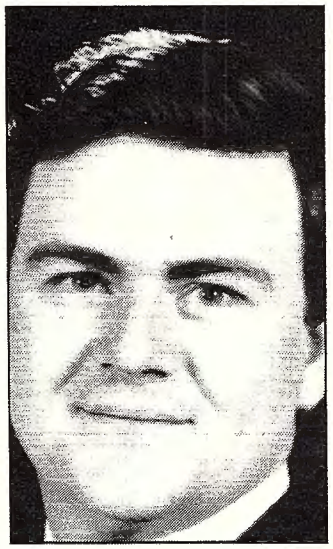
FABULOUS FASHION SHOWS

One of the main attractions of the exhibition will be the fabulous daily fashion shows in the expert hands of Paul Baccara. He'll be bringing his team of top models and stage what promises to be the most exciting, professional show of its kind. There will be three of four shows each day, to give everyone the opportunity to relax in comfort as Paul presents the latest season's fashions. There is, of course, no entry charge to the show – it's included in the admission ticket price.

ADDED ATTRACTIONS

As if this wasn't enough, you'll have the opportunity to enter free prize draws and competitions and win some really fabulous prizes. There'll be something every day – and if you come along on the first day, you'll have the chance to meet the famous television personality we've lined up to open the show. No, we're not giving that away this month – you'll have to turn to this spot next month to find out just who!

PAUL BACCARA



Who will be producing the Scottish Knitting Fair fashion show. An audience of keen knitters will be nothing new to Paul Baccara – he has produced exciting and innovative fashion shows for many of our best known yarn manufacturers and for knitting shows all over the country.

Paul was born in Cardiff (where Baccara Productions is still based) and began dancing when he was nine. At 18 he was one of the youngest ever qualified teachers of dance with an Honours Degree from the UK Alliance of Professional Teachers of Dancing. He opened his own dance school and his first major success came at the Albert Hall in London with the World Champion British team at the World Hairdressers Championship.

Soon after this he was kept busy doing the choreography for fashion and stage shows for agencies in Cardiff and London. In 1982 he made the break and set up his own production company. A year later he took over the established Papillon Agency in Bristol, so increasing the scope of the company to tackle other exhibition and stage work. As a result he gained invaluable experience and expertise in all the additional aspects of administration, production, public relations and publicity. In 1985 the company was revamped to rationalise the complementary parts of the operation and started to trade as Baccara Productions.

Paul now travels over 60,000 miles a year in the UK and has a professional diary booked up more than a year in advance as well as keeping a professional team of models, dancers, technicians and assistants in full-time employment. In spite of this he keeps up the personal touch and insists on doing the choreography for each and every show himself. The result for his clients is the best of both worlds – a highly professional show and one created individually for their needs.

FREE TICKETS

As a very special bonus for Machine Knitting Monthly readers, we're offering a free ticket to the first 50 readers whose ticket application is drawn from our postbag following publication day of this issue (17th September). Send off for your ticket today, this may be your lucky day! Tickets cost just £1.75 for our readers (£1.00 for senior citizens and children). Parties of ten or more pay just £1.50 each. There's never been better value! Don't forget to enclose a s.a.e. and we'll post your ticket back to you on the same day that your letter arrives in our offices. A service that's second to none – and a show that promises to be the biggest and best!

SEE YOU THERE

LATCH ON

TUCKED RIB

FULL NEEDLE RIB

As the name suggests, all needles are working on both beds – with the half pitch lever on 'H' to prevent the needles clashing. This setting is not suitable for welts on garments that are going to be knitted in stocking stitch, or indeed any single bed fabric. When the stitches are transferred there are two stitches on each needle, so the rib would be wider than the main part of the garment.

A tip about knitting tension pieces in rib. The size is as usual – 60 stitches and 60 rows. The 21st stitches on either side of '0' are also marked in contrast, although in certain circumstances one stitch is on the main bed and one on the ribber. No problem here. It is the two ends of contrast that can give trouble . Left alone they either knit in, confusing the "marking", or they jam the carriage completely. For years I used to "fish" from underneath with the work hook, trying to catch these elusive ends and pull them between the beds. Then the light dawned. I now thread the two ends into the eyelet of the double-ended bodkin, and push this down between the beds. Simple! I daresay some of you have been doing this for ages, I wish someone had told me about 15 years ago!

Full needle rib makes a firm fabric suitable for jackets and particularly for straight skirts. I must tell you about a skirt I made for a lady. She had bought a dress from a very famous manufacturer some ten or more years previously. She was surprised to find that this model was no longer in production when she wanted one all those years later! However, she had done a little surgery on the original dress, cutting the top off just below the bust line and using the lower part as a skirt. An "all purpose" skirt, as it happened. She had turned over the top (one fold only) and tacked a hem with stitches about a ½ inch long! When fashion decreed short skirts she turned over a large piece, when long skirts were "in" the hem was a tiny one, with elastic threaded through, of course! So I was asked to copy this "skirt". My sample shows the rib I finally achieved. I started with full needle rib for about six rows at the bottom, then transferred for the broken rib:-

1

Diagram 1

The first skirt I made from the Knitmaster block for the Knit Radar shaping from hips to waist according to the chart. Disaster! The side seams stuck out like "noses" when it was made up. I managed to create a nice sloping line on the sewing machine; first of all with a long straight stitch, then beside this I worked a loosish zig-zag row. I then cut off the offending piece as close to the zig-zag as possible, which was quite satisfactory for my customer. She came back for another one in a different colour, so this time I made two straight pieces, decreasing the tension a couple of dots about every 30 rows. It is a help in making up, if the tension decreases are marked on either side with an end of contrast yarn. There was a request for "no waist bands", so obviously these two skirts were going to be treated to the "yo-yo" effect according to the prevailing fashion!

PUNCH TUCK RIB

What would we do without our old friend Knitmaster Card 3? This makes a lovely textured fabric when knitted in tuck rib. My sample is knitted with two ends of 2/30 yarn. This makes a lightweight garment which is lovely and warm to wear – cheap too!

Sample 1

Shaping is a little tricky when working with two beds, so I made my garment with drop shoulders. Just two rectangles for the back and front, doing a "cut and sew" neckline. The sleeves were increased to make them fairly wide at the shoulder end, according to the drawing on my charting device. I found it best to increase both ends on one bed, then both ends on the other. If two stitches are brought into work, one on the ribber and one on the main bed, at the same time, a lot of loops are made. Not that this matters particularly, since the side seam has to be sewn up. I do not find it practicable to increase fully fashioned on this sort of work, because it throws the pattern out. But then I don't increase fully fashioned on any sleeve – after all who is going to look at the increases under your arm? (Unless you have very keen members in your Knitting Club!)

My next samples are made using Knitmaster card ten to illustrate the variety of stitches that can be achieved from one card. Used on a Fair Isle setting this is one of those odd cards where the background yarn has to be in feeder 2 and the contrast (in this case the triangles) has to go in feeder 1.

Sample 2

The next two samples are illustrated in the Knitmaster ribber book, the first is worked on full needle rib, with a tuck setting on the main bed.

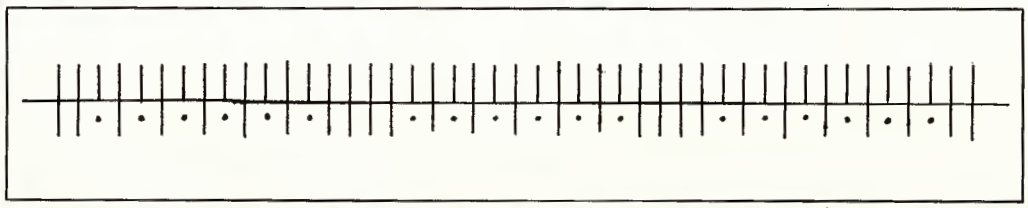
Sample 3

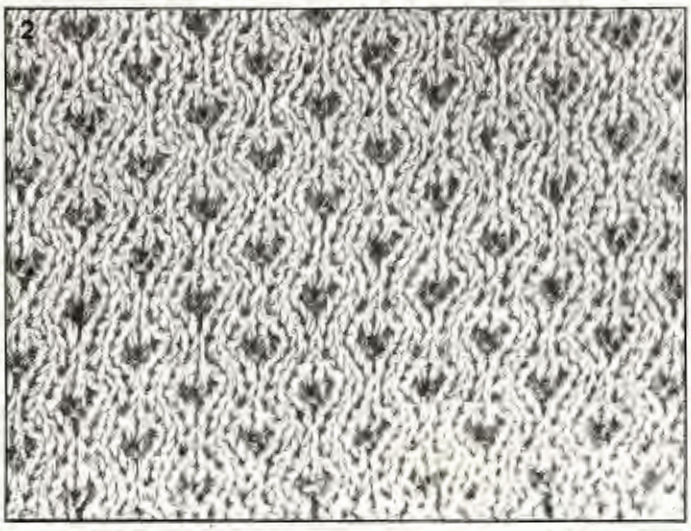
The next is worked with the needles to the right of '0' on the ribber being put into N.W.P. then two needles working, one non-working across the ribber bed. I think this illustrates very graphically how needles in non-working position can completely alter the appearance of the work.

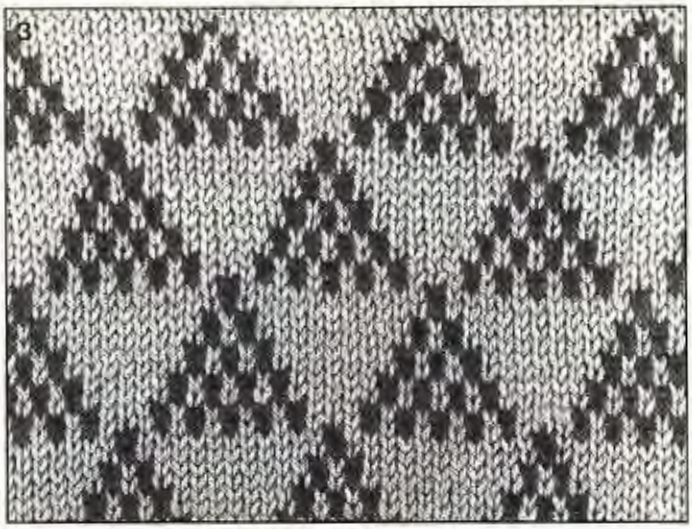
Sample 4

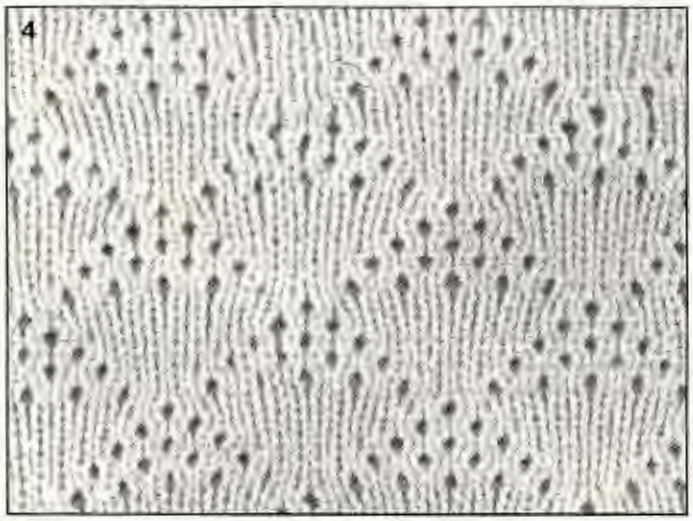
For those of you who have the new J/B 950 electronic machine I notice that the pattern is included in the "built in" patterns. No 253 is given for a main bed tuck pattern, although of course it could be used as tuck rib. Then No 407 is used as a thread lace stitch. (This is called "punch lace" in the Knitmaster books, before they brought our "proper" lace cards.) No need to change yarns on this machine, because J/B have built in the patterns without even having to flick a switch.

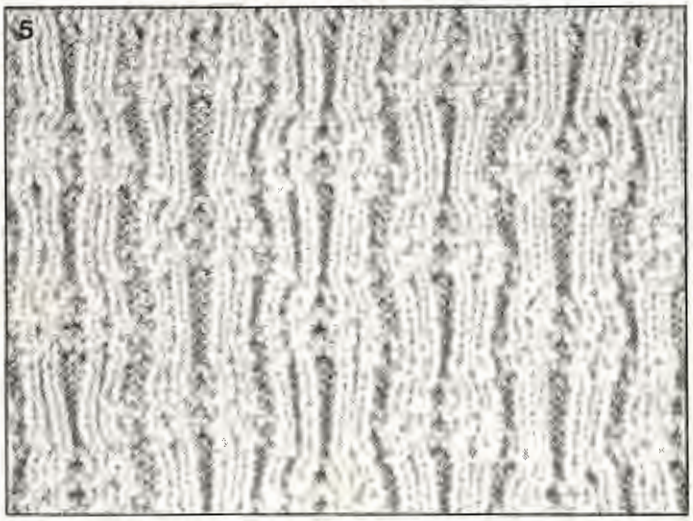
Joan Lafferty











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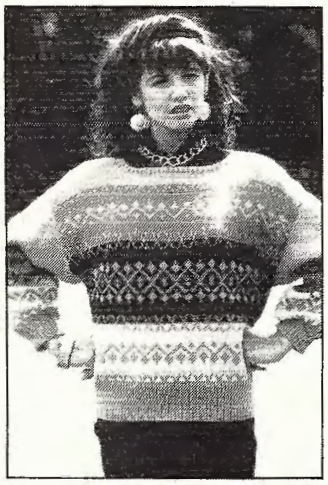
2 WOMAN'S FAIR ISLE SWEATER



PATTERN RATING

** Fairly easy, for knitters with some experience.

MACHINES

This pattern is suitable for chunky machines with or without punch-card facility with 111 [111, 113, 119] Ns or more.

MATERIALS

Robin Reward DK.
5 [5, 6, 6] × 50g balls in Spring Green (MC).
2 balls each in Yellow (A), Navy (B) and Fuschia (C).
Pair 3¼ mm knitting needles.

Reward is 60% Courtelle, 40% Bri-Nylon. If you have difficulty obtaining this yarn and would like a list of your local stockists, please write to Robin Wools Ltd, Robin Mills, Idle, Bradford, Yorkshire BD10 9TE.

SILVER GAUGE READING

Heavy yarn.

MEASUREMENTS

To fit bust 87 [92, 97, 102] cm, 34 [36, 38, 40] in.
Actual size 90 [95, 101, 106] cm, 35½ [37½, 39¾, 41¾] in.
Length to shoulder 60 [60, 60, 60] cm, 23½ [23½, 23½, 23½] in.
Sleeve seam 42.5 [42.5, 43, 43] cm, 16¾ [16¾, 17, 17] in.

Instructions are written for the smallest size, larger sizes follow in square brackets. If only one figure is given, it applies to all sizes.

TENSION

22 stitches and 30 rows to 10 cm, 4 in measured over Fair Isle pattern (tension dial setting approximately 2, keyplate 1).
22 stitches and 32 rows to 10 cm, 4 in measured over stocking stitch (tension dial setting approximately 2, keyplate 1).

For perfect results, please check your tension carefully.

ABBREVIATIONS

See page 4.

KNITTING NOTES

We used knit side of knitting as right side of garment. Instructions are given for knitting ribs by hand. If you prefer to use a ribbing attachment, use the sts and measurements quoted with tension dial setting as tight as possible for 1×1 rib.

PUNCHCARD MACHINES
The following cards should be punched, if required, before starting to knit.
Two colour Fair Isle rows should be knitted with the first colour given in the back feeder 1(A) to knit the background and the second colour given in the front feeder 2(B) to knit the contrast pattern.

FAIR ISLE PATTERN
Fair Isle Patt 1
K 1 row MC only (st st), 5 rows A/MC, 10 rows A only (st st), 11 rows A/MC, 10 rows A only (st st), 5 rows A/MC, 1 row MC only (st st), 5 rows B/MC, 10 rows B only (st st), 21 rows B/MC, 10 rows B only (st st), 5 rows B/MC, 1 row MC only (st st), 5 rows C/MC, 10 rows C only (st st), 11 rows C/MC, 10 rows C only (st st) and 5 rows C/MC. These 136 rows form patt.
Fair Isle Patt 2
K 1 row MC only (st st), 5 rows A/MC, 10 rows A only (st st), 11 rows A/MC, 10 rows A only (st st), 5 rows A/B, 1 row B only (st st), 5 rows C/B, 10 rows C only (st st) 11 rows C/MC, 10 rows C only (st st) and 5 rows C/MC.
These 84 rows form patt.

MACHINES WITHOUT PUNCH-CARD
Work as from charts shown right.

BACK

Using 3¼ mm needles and MC, cast on 95 [101, 107, 113] sts and work in rib as follows:-
1ST ROW (Right side) K 1, * P 1, K 1; rep from * to end.
2ND ROW P 1, * K 1, P 1; rep from * to end.
Rep these 2 rows for 8 cm, 3¼ in ending with a 1st row. Push 50 [53, 56, 59] Ns at left and 51 [54, 57, 60] Ns at right of centre 0 to WP. 101 [107, 113, 119] Ns. With carriage at right, transfer sts to machine Ns, inc 6 sts evenly. Insert punchcard 1 and lock on first row. Set carriage for patt. Set RC at 000. Using MT and MC, K 1 row. Release card and cont in Fair Isle patt 1. K 136 rows. RC shows 137 **.
Cont in st st and MC, K 21 rows. RC shows 158 and work measures 60 cm, 23½ in.

SHAPE SHOULDERS
Cast off 11 [13, 13, 15] sts at beg of next 2 rows and 11 [12, 13, 14] sts at beg of foll 2 rows.
Cast off rem 57 [57, 61, 61] sts.

FRONT
Work as for back to **. Cont in st st and MC, K 7 rows. RC shows 144.

SHAPE NECK
Using a length of MC, cast off centre 37 [37, 41, 41] sts.
Push 32 [35, 36, 39] Ns at left to HP and cont on rem sts for first side. K 1 row. Dec 1 st at neck edge on every row until 22 [25, 26, 29] sts rem, K 3 rows.

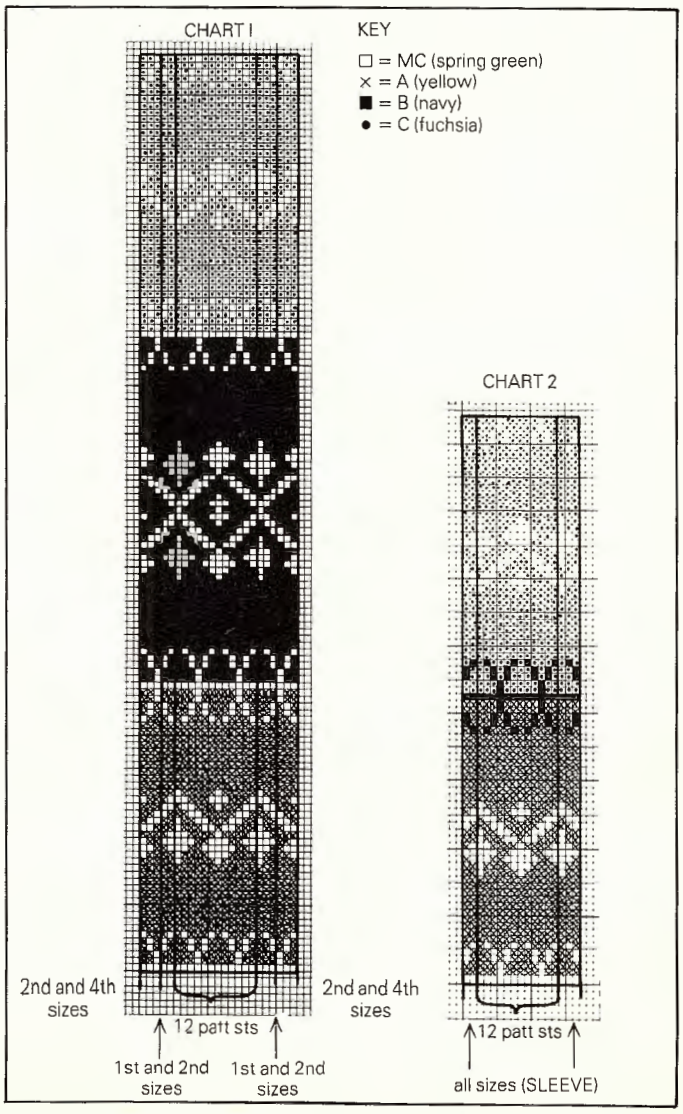
SHAPE SHOULDER
Cast off 11 [13, 13, 15] sts at beg of next row, K 1 row. Cast off rem 11 [12, 13, 14] sts. With carriage at left, push rem Ns from HP to UWP. Finish to correspond with first side, reversing shapings.

SLEEVES

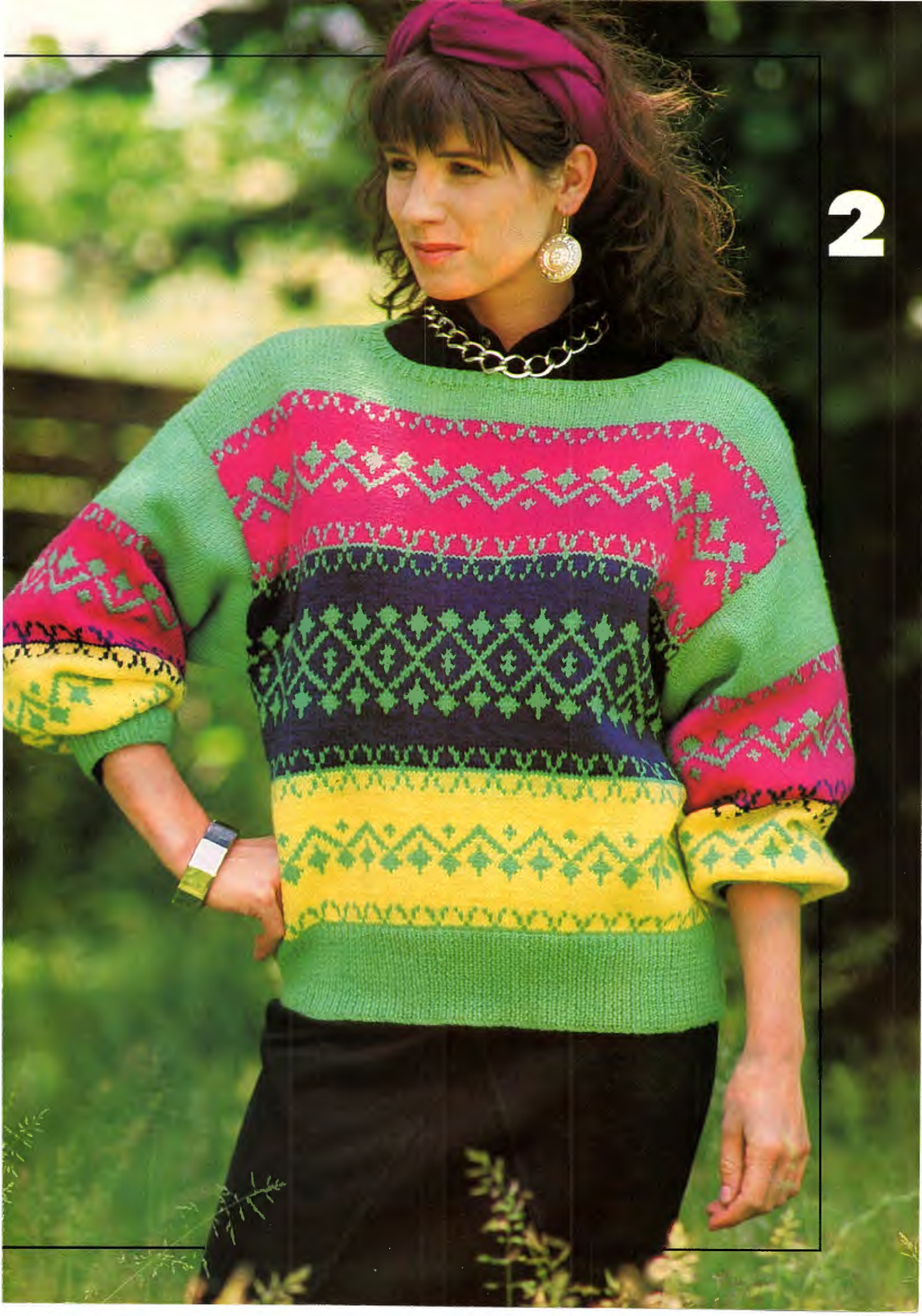
Push 38 Ns at left and 39 Ns at right of centre 0 to WP. 77 Ns. Using MT and WY, cast on and K a few rows ending with carriage at right.
Set RC at 000. Using MC, K 1 row. Insert punchcard 2 and lock on first row. Set carriage for patt. K 1 row. Release card and cont in Fair Isle patt 2, shape sides by inc 1 st at each end of 3rd and every foll 5th row until there are 111 sts. K 1 row. RC shows 86. Cont in st st and MC, K 26 [26, 28, 28] rows. RC shows 112 [112, 114, 114] and work measures 36.5 [36.5, 37, 37] cm, 14¼ [14¼, 14½, 14½] in. Cast off.

CUFFS

With wrong side facing and using 3¼ mm needles, pick up 77 sts along lower edge of sleeve. With right side facing and using MC, K ▶17



Top and skirt, Via Satelite. Jewellery, Top Shop. Scarf, Miss Selfridge.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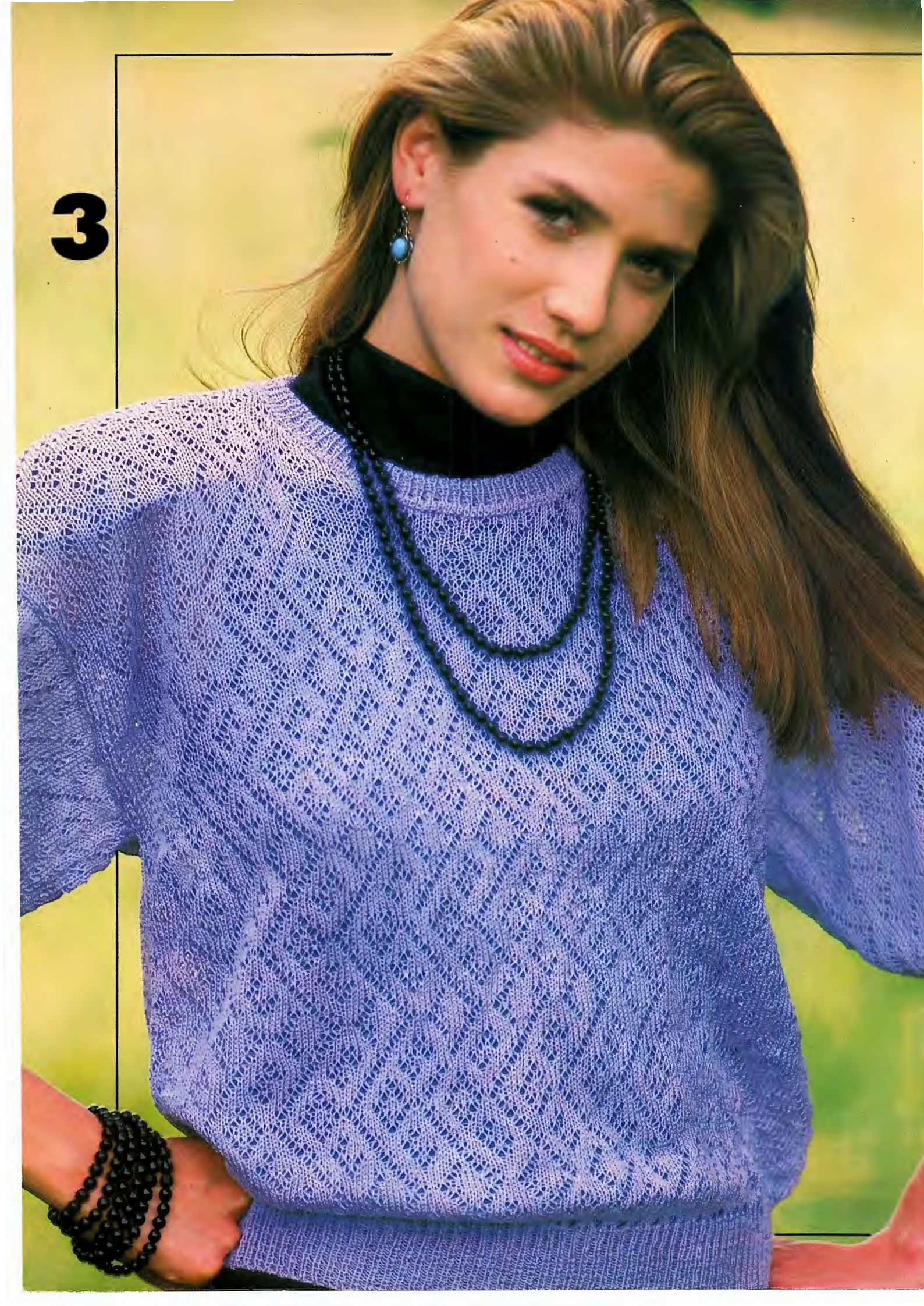
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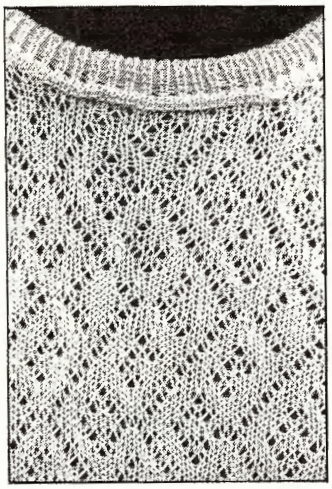
3 LACE SWEATER



PATTERN RATING

** Fairly easy, for knitters with some experience.

MACHINES

This pattern is suitable for Pfaff/Passap Duomatic machines with Deco.

MATERIALS

Bramwell Artistic.
1 × 475g cone in Pale Blue (MY).
Elastic for sleeves.

Artistic is 100% Acrylic. If you have difficulty obtaining this yarn and would like a list of your local stockists, please write to F W Bramwell & Co Ltd, Unit 5, Metcalf Drive, Altham Lane, Altham, Accrington BB5 5TU.

SILVER GAUGE READING

Medium yarn.

MEASUREMENTS

To fit bust 87-92 [97-102] cm, 34-36 [38-40] in.
Actual size 99 [107] cm, 39 [42] in.
Length to shoulder 59.5 cm, 23½ in.
Sleeve seam 27 cm, 10¾ in.

Instructions are written for the smallest size, larger size follows in square brackets. If only one figure is given, it applies to both sizes.

TENSION

100 stitches to 38 cm and 100 rows to 13.5 cm measured over lace pattern (stitch size setting approximately 5½/5½).

For perfect results, please check your tension carefully.

ABBREVIATIONS

See page 4.

KNITTING NOTES

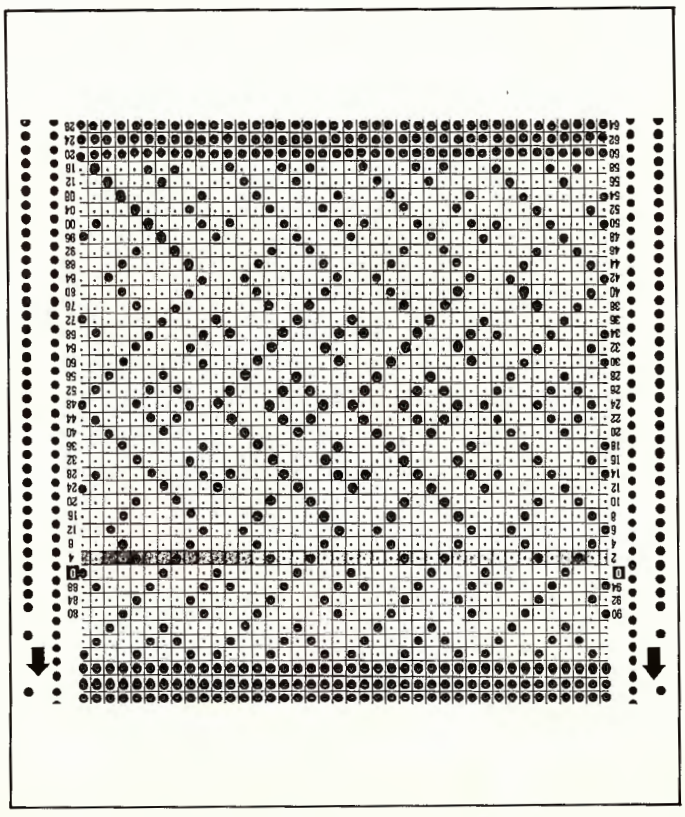
We used knit side of knitting as right side of garment.
The following card should be punched, if required, before starting to knit. (The card is No 104 from the Deco 101-330 Book.)

BACK

Handle up. Orange strippers. Set up 132 [142] Ns on each bed in WP. Arrange Ns for 1×1 rib. Set lock on N/N and stitch size 1½/1½. Using MY, K 1 row. Set lock on CX/CX and stitch size 2½/2½, K 3 rows. Set lock on N/N and stitch size 3½/3½, K 36 rows. Transfer sts to back bed. Handle down. Push up 130 [140] Ns on front bed to WP. (There should be 1 N in WP at each end of back bed beyond front bed Ns.) Put a pusher into WP under each front bed N. Black strippers. Put card holder at centre of needle bed. Insert card into card holder. Programme card with deco. Set RC at 000. Set lock on N/HX⊖ and stitch size 5½/5½. K 2 rows. Release front lock. K 2 rows with front lock only. Join locks. Cont in this sequence until RC shows 208. Place marker at each end. Set RC at 000 *.
K until RC shows 188. Place a marker at each side of centre 48 sts.
Cast off loosely.

FRONT

Work as for back to *.
K until RC shows 112.
SHAPE NECK
Using a length of MY, cast off centre 10 sts very loosely. Note patt row on card. Push centre 20 Ns on front bed to NWP. Return pushers under these 20 empty Ns and all Ns at left of them into the blocking rail cont on rem sts for first side. Put a pusher into WP under each back bed N at right. Set RC at 000. Set lock on BX/HX. K 2 rows. Release front lock, K 2 rows with front lock only. Join locks. Cont in this sequence. Dec 1 st at neck edge on every 4th row 14 times (do not forget to return back bed pushers under empty Ns to NWP and front bed pushers to blocking rail).
K until RC shows 76. Cast off loosely. Put all pushers at right into blocking rail.
Push up Ns on front bed to WP under back bed Ns. Put a pusher into WP under each front bed N. Programme card to noted row number with Deco at 0. Set RC at 000. Set lock on H/HX ⊖ 4. K 2 rows. Release front lock, K 2 rows with front lock only. Join locks.



◀14

1 row. Dec 30 [30, 28, 28] sts evenly. 47 [47, 49, 49] sts. Starting with a 2nd row work 6 cm, 2½ in in rib as on back. Cast off in rib.

NECKBAND

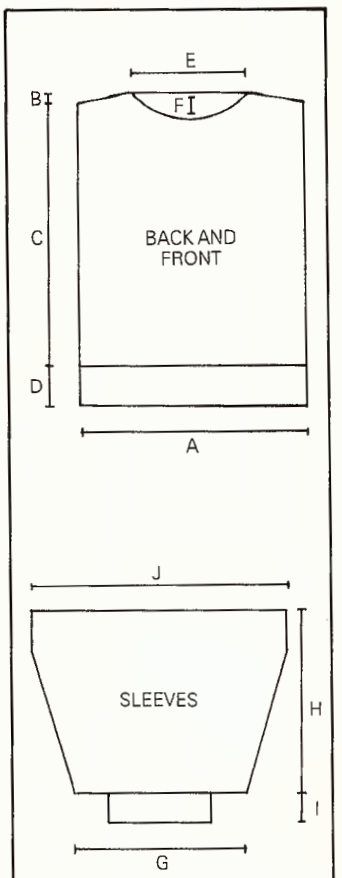
Join right shoulder seam.
With right side facing and using 3¼ mm needles and MC, pick up and K 14 sts down left side of front neck. 27 [27, 31, 31] sts across front, 14 sts up right side of front neck and 58 [58, 62, 62] sts across back neck. 113 [113, 121, 121] sts. Starting with a 2nd row, work 5 rows in rib as on back. Cast off loosely in rib.

PRESSING

With wrong side facing, pin out all pieces to measurements given. Press carefully following instructions on ball band.

MAKING UP

Join left shoulder and neckband seam. Set in sleeves, matching centre to shoulder seams. Join side and sleeve seams



A = 45.5 [48.5, 51, 54] cm
B = 1 cm
C = 52 cm
D = 8 cm
E = 25.5 [25.5, 27.5, 27.5] cm
F = 5 cm
G = 35 cm
H = 36.5 [36.5, 37, 37] cm
I = 6 cm
J = 50 cm

19▶

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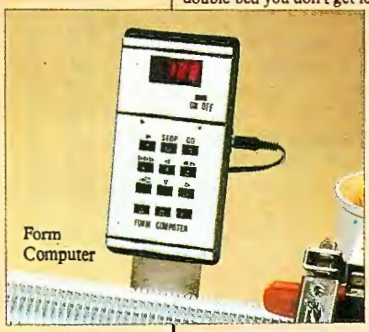
Simply repeat the pattern along the bed, isolate part of it for motif work or place it anywhere on the knitting – it's up to you.



Form Computer

THE PATTERN OF KNITTING TO COME WITH PASSAP

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Cont in this sequence. Dec 1 st at neck edge on every 4th row 14 times (do not forget to return pushers under empty Ns to blocking rail). K until RC shows 76. Cast off loosely. Put all pushers into blocking rail.

SLEEVES

Handle down. Orange strippers. Set up 134 Ns on each bed in WP for full needle rib. Set lock on N/N and stitch size 3/3. Using MY, K 1 row. Set lock on CX/CX and stitch size 3½/3½, K 2 rows. Set lock on N/N and stitch size 4/4, K 1 row. Set lock on CX/CX and stitch size 4½/4½, K 2 rows. Black strippers. Set lock on N/GX and stitch size 5/5, K 6 rows. Set lock on GX/N and stitch size 5/5, K 6 rows. Transfer sts to back bed. Leave Ns on front bed in WP (there should be 1 N in WP at each end of back bed beyond front bed Ns). Put a pusher into WP under each front bed N.
Programme card with Deco. Set RC at 000. Set lock on N/HX⊗ and stitch size 5½/5½. K 2 rows. Release front lock. K 2 rows with front lock only. Join locks. Cont in this sequence until RC shows 188. Cast off loosely.

NECKBAND

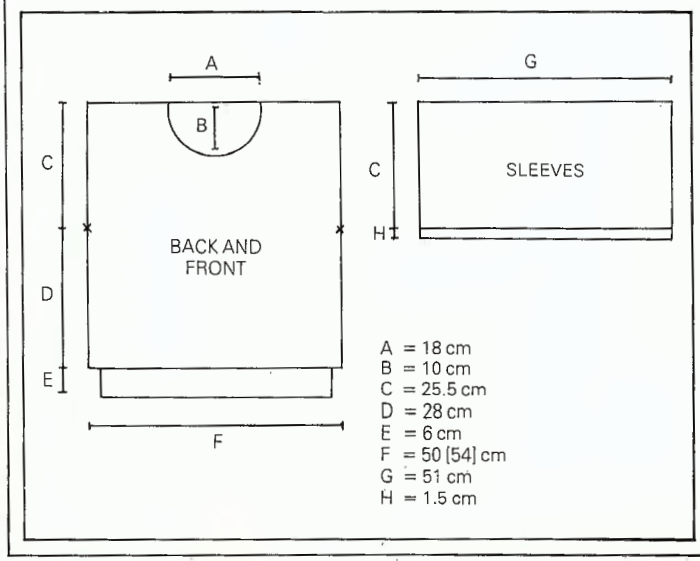
Handle up. Orange strippers. Set up 141 Ns on each bed in WP. Arrange Ns for 1×1 rib. Set lock on N/N and stitch size 1½/1½. Using MY, K 1 row. Set lock on CX/CX and stitch size 2½/2½, K 2 rows. Set lock on N/N and stitch size 3½/3½, K 16 rows. Handle down. Push up empty Ns in between Ns on both beds to WP. Set lock on CX/CX and stitch size 2½/2½, K 2 rows. Set lock on N/N and stitch size 3½/3½, K 1 row. Set lock on CX/CX and stitch size 5/5, K 4 rows. Using WY, K a few tubular rows. Set lock on N/N and K 2 rows. Release from machine.

PRESSING

With wrong side facing, pin out all pieces to measurements given. Steam press and leave until cool and dry.

MAKING UP

Join shoulder and neckband seams. Set in sleeves between markers. Join side and sleeve seams. Pin neckband into position. Unravelling WY as required backstitch through open loops of last row worked in MY first on the right side then on the wrong side. Fold 1×1 rib of neckband in half and slip st loosely in position. Thread elastic through to sleeve hems and join ends.



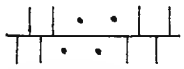
DUOMATIC UPDATE

BUTTONHOLES

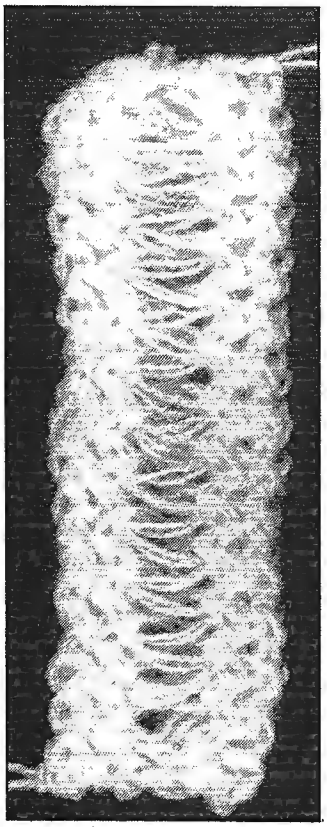
Buttonholes are very easy on the Duomatic. When knitting a "button to the neck" cardigan it is easier to calculate how many rows to leave between the buttonholes if you knit the buttonband first.

In an early Passap book there was a lovely cardigan with a band knitted with EX and racking which gave a band with a "ladder" so that buttons could be pushed through anywhere. I have used it many times (see picture A) and find it very useful although definitely not for small children as they seem to delight in pushing the buttons through in entirely the wrong place! This band can be knitted with several different needle settings. I will give you two to try and then you should be able to try some more for yourself. Handle down. Orange strippers.

1. EX/EX K2R Rack to left
K2R Rack to right.

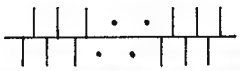


A

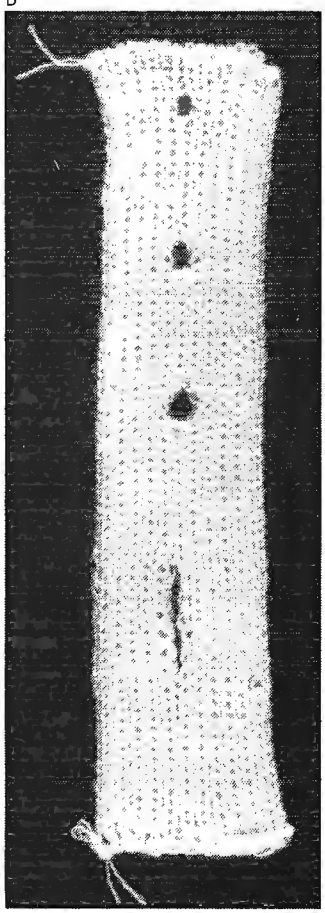


A

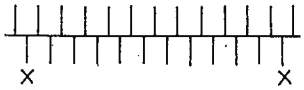
2. Knit as 1.



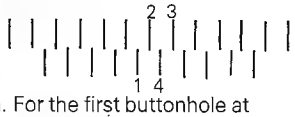
B



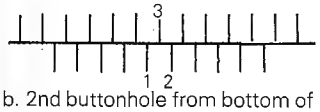
Picture B. Handle down Orange strippers. Set up for full needle rib with 12 needles on front bed 13 on back bed.



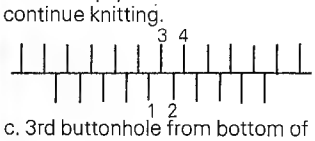
After casting on transfer sts marked X to the back bed.



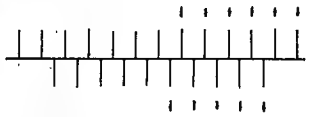
a. For the first buttonhole at bottom of strip.
Transfer st 1 to needle 2 on back bed.
Transfer st 3 to needle 4 on front bed.
Leave empty needles in WP and continue knitting.



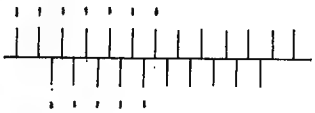
b. 2nd buttonhole from bottom of strip.
Transfer st 1 to the needle to the left on the front bed.
Transfer st 2 to the needle to the right on the front bed.
Transfer st 3 to the needle at the left on the back bed.
Leave empty needles in WP and continue knitting.



c. 3rd buttonhole from bottom of strip.
Transfer st 1 to needle at left on front bed.
Transfer st 2 to needle at right on front bed.
Transfer st 3 to needle at left on back bed.
Transfer st 4 to needle at right on back bed.
Leave empty needles in WP and continue knitting. Make sure that the sts knit off properly on 2nd row after the transfer.



d. Top buttonhole on strip. BX/BX Knit 12 rows (or as many as required) change pushers as below. Break yarn. Take carriage to left of bed on GX/GX. Thread yarn through bobbin with double ended bodkin.



Knit 12 rows. BX/BX
Change lock to N/N continue knitting.

Picture C. Cast on for FNR. Decide on number of stitches to be used for buttonhole. With a spare length of yarn cast off these stitches then by hand with the end of the length of yarn cast on again by hand over the empty needles. Knit a zigzag row by hand first then 2 "CX" rows by hand.

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Pull the yarn ends through the beds and continue knitting.

Hazel Duignan

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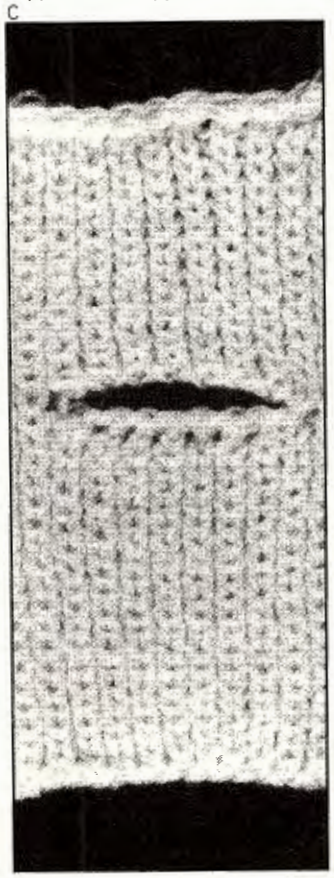
To take advantage of the free-course offer, ask your supplier for an application form.

C



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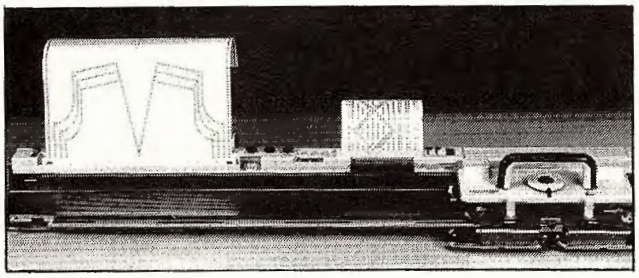

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3/9

TALKING POINT

MAKING AN HEIRLOOM

Does the idea of knitted doyleys and antimacassars fill you with horror? For everyone that it does there are those who are prepared to give needlecrafts pride of place in the home. Perhaps it was the romantic return to Victoriana started by Laura Ashley, but pieces of hand-knitted and crochet lace are as acceptable these days as their industrially produced counterparts in the right settings. Given that our machines do not give an entirely hand made look there is no reason why we should not make something entirely beautiful that we can spread out on, say, a sofa, instead of always spreading them out on to people.

If your mind turns towards a large item, for example, a bedspread, then it is worth making one that is going to be passed down in the family, since this will take time and trouble and may cost quite a bit, but is very worthwhile.

Cotton is probably the best quality yarn to use, especially if you decide on white (and really there is nothing to beat the look of a pristine white bedspread) and as for quantities, it is best to work one ball (or hank, or cone) to see the measurements obtained from this first sample and calculate for the finished size from the result.

Working out a pattern is very individual. You may like a lace pattern or a pattern with colour incorporated, but it is wise to choose a pattern that is fairly uncomplicated otherwise it would be extremely tiring before such a large piece of work is complete.

Decide first on the finished measurements, perhaps by measuring a bedspread that is just the size you like. If you want to work in strips then divide the width into equal pieces making sure that your needlebed will accommodate the number of stitches you will need. Work a tension sample in the pattern of your choice the full width of the strip size and check it before you start. Once you are satisfied with the measurements and the look, then go ahead and make the number of widths you will need. The strips can be simply sewn together, but to make them more interesting you could crochet them together with a narrow lace edging, or work a strip of lace on the machine to sew between the strips (but allow for these on the measurements). The finished spread will need a border to go all round the outer edge. Crochet is quick and neat but again, if you prefer to use your machine it will no doubt provide a suitable strip of border to blend in with the central part. A widish border doesn't need to be mitred at the corners, just make the length of border slightly longer than each edge by the amount of the width of the border and sew this extra length to the border width (see figure 1). Mitring is easily made though, by working extra lengths of the border, as much as the border width at both ends of each length, sew on the borders, fold back the excess at each end and stitch across (see figure 2a and 2b).

This is one time when cut-and-sew is at its easiest and means no wastage. Many punchcard patterns and lace patterns will lend themselves to this treatment. Instead of work in strips you might like to try squares – not the small squares you use for tension samples but large ones worked out to a grid before you begin. Squared graph paper is the best to use for a grid, but you can rule out the squares yourself if you wish, they will not need to be to scale but should be squares, rather than oblongs.

Try out a number of patterns until, after having made more than one of the most appealing, you can lie them out on to a flat surface to get the finished effect. The variety of patchwork effects is endless – by using the same pattern with different colours, getting a rainbow image (a good way of using up leftovers) or the same pattern, using the same colour background and arranging to pattern in differing directions. If you want to have one of those Victorian squared bedspreads that give a diagonal look as well as squared, used a pattern that is diagonal and arrange the squares to cross as well as go up and down (see figure 3).

These ideas will suit a duvet cover as easily as a bedspread, using an existing cover by which to measure, in this case a border which can be frilled might be very acceptable. If you have access to very fine cotton and can make a fairly flimsy lace on your machine, a very popular home-making idea is open to you. Make a spread in strips or squares and sew neatly together, making the pattern appear continuous if possible. When the work is completed, dampen it and spread it flat as wide as possible to capture the full stretch of the lace. When it is completely dry, lie it over the bed, first spreading a plain sheet or throw-over, so that the colour shows through. The same spread if worked in fine enough yarn will also make a sumptuous tablecloth, either lying over a contrast cloth or with the grain of polished wood gleaming through.

STARTING SMALL

Making a start on a large bed cover or a table cloth might be a trifle daunting but as some of them are made in squares it is obvious that a sample piece can be folded in two to make a cushion cover, or two squares joined together will also make a cushion cover – indeed, this is a very good way to see the finished effect before embarking on a larger piece of work. For those who have already worked a bedspread, having got used to the pattern and measurements, it is only the work of a moment to make matching cushions. Unless you want to make the cushion pads too, check with the sizes of standard pads and make the covers accordingly.

Cushions need not be made in cotton (although these always look good) but can be made in any washable yarn and the patterns suitable are endless. If you want to make a whole host of cushion covers in a hurry, make the facing surface in pattern and the reverse in plain stocking stitch, then you can work the patterned pieces when you have plenty of time to spare and fill in odd moments with the stock stitch backs. The covers will look neat even if you merely sew them around the edges but you can always go to town and add borders, or work two coloured strips and interweave them to look like cabled borders. There are heaps of ways to decorate cushion covers and if you are lost for an idea, why not make a thick fringe or hang a generous tassel on one corner? Don't forget the stretched lace as suggested for a throw-over as a boost for a plain cushion, an extra cushion cover over an existing one.

In the right environment lace knitted curtains stretched tightly to form a screen are attractive. Use a pattern that has plenty of 'holes' to let the light through and be prepared to stretch it well before applying. All you will need is a length of dowelling at the top and bottom to go through a hem, or added loops and attach the screen to the top and bottom of a small window. Hanging curtains in fine cotton are also fashionable today and are typical of country style living. These too can hang from a length of dowelling by loops or old-fashioned curtain rings.

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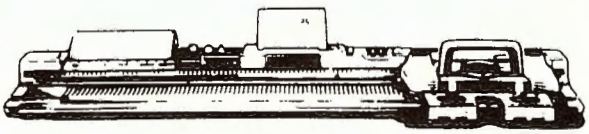

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the knitted look, possibly because both suggest an air of the relaxation that hand crafts can produce. The French would add borders to shelf linings on their dresser shelves. Try using a piece of linen, or similar cloth, along the level surface of the shelf and add a border of knitting, about 10 cm, 4 in wide to hang at right angles to show. The surface of the cloth will probably stop any ornaments from slipping and the border strips will form an attractive contrast to the plainness of the pine wood.

A mellowed wooden table top will show off your knitting superbly, they will truly complement each other. If you cannot face the task of knitting a whole table cloth, a single strip will form an excellent Table 'runner' on which to place a bowl of flowers or fruit. Similarly one of your sample squares will show up well here. If you really fancy the idea of table linen, it is very easy, once you have made your central mat, to make smaller ones to use as place mats and even smaller mats for coasters.

These small items will not only give your home a special look but they also make ideal items for sales and Christmas Fairs. They are quickly made and they can all be attractively presented. Do not forget that the borders so rapidly made on the machine can be used to trim other articles suitable for gifts – tray and table cloths, hand embroidered cloths and so on. Outer covers for tea and coffee cosies are easy to make – simply draw an outline round an existing cover and knit one to the same shape, with a cloth lining – easy to pad out.

Bed linen has an endearing look with knitted borders and also transforms the most ordinary sets into something very expensive looking. Plain cloth with no printed design makes a wonderful background to the lacy knitted border on a folded back sheet. During the day a selection of matching cushions in a variety of shapes scattered over the pillow end gives a look of designer luxury.

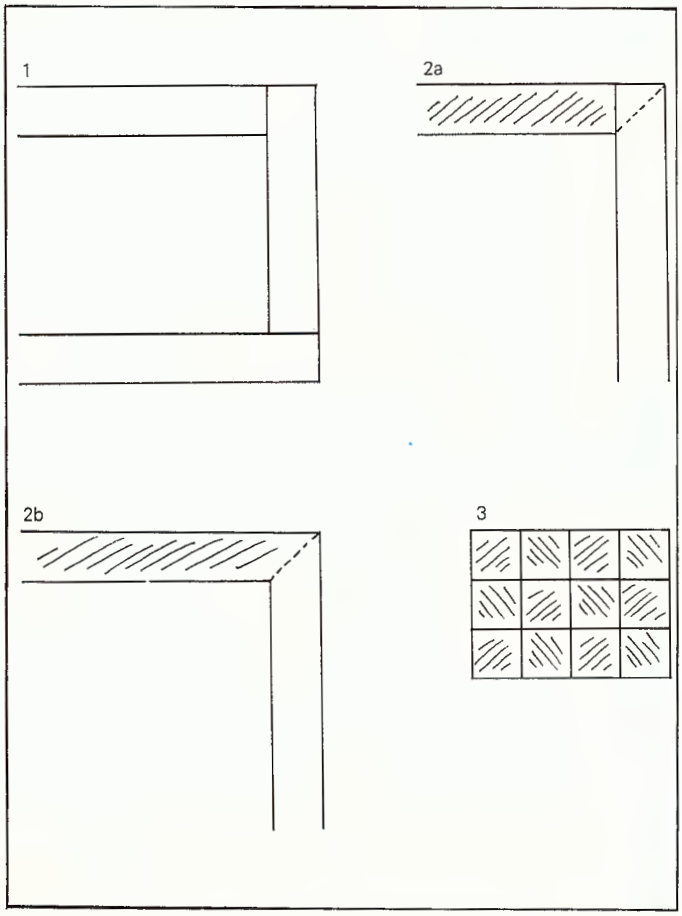
NO FRILLS, NO FURBELOWS

Those who do not care for the romantic style need not be left out when it comes to knitting things for your home. Most sitting rooms look comfortable with cushions about and there is no reason why you cannot make high-tech cushion covers, or, come to that, any of the articles mentioned previously.

Designer-look patterns are there for you to chose from, diagonal lines in colours of your choice – geometric shapes and a totally dramatic effect. The method is the same, work out the shapes then add those patterns which fit into your own particular style.

This is not really changing your household look, more it is a way of considering whether you can make things instead of buying them and once you do you will probably surprise yourselves and your friends with your ingenuity. Who knows, you might even start a cottage industry!

Shelagh Hollingworth



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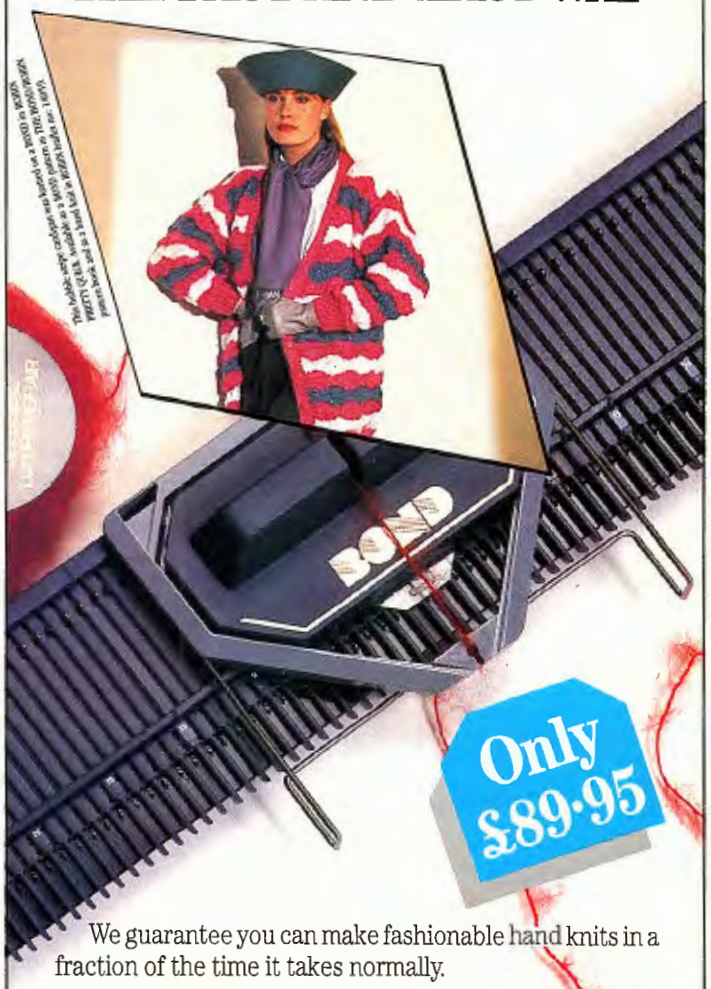

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TEACH-IN

KNIT A RIBBED JUMPER PART 1

Many knitters buy a ribber to enable them to knit ribbed welts and neckbands and give their garments a professional finish. Knitting a whole garment on the ribber, however, is something that few ribber owners attempt, yet the finished results can be really fantastic. Having covered ribbed welts and neckbands in Teach In last year, this short series will explore the use of the ribber for knitting ribbed garments.

SETTING UP THE RIBBER

Although the ribber instruction books give detailed information about attaching the ribber to the main bed, they do not include information about ribber adjustment. When using a Japanese machine, the ribber and main bed are purchased separately and may need some adjustment so that they knit correctly. Owners of Brother and Knitmaster machines can write to the manufacturer for detailed instructions, but Toyota ribbers cannot be adjusted by the knitter. When a ribber is correctly adjusted, the gap between the ribber and the main bed should be as small as possible, but still allow the ribber comb to be inserted and the needles on the two beds should be exactly opposite to one another when the ribber is set to the P position. These adjustments are particularly important when using fine yarns, knitting any form of tuck stitch or when using the rib transfer carriage.

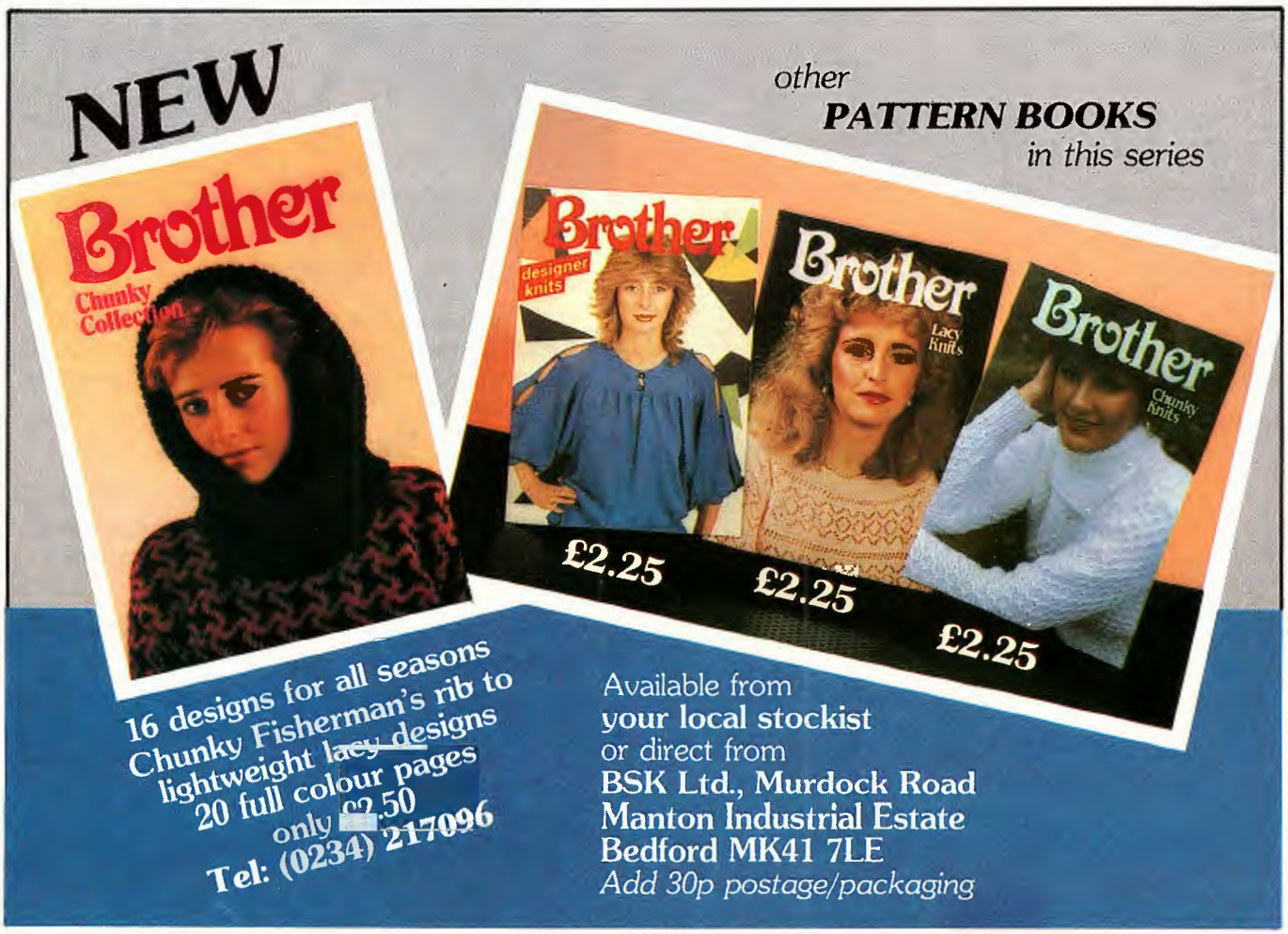
Before using the ribber for the first time, check that all the clamps are tight. The tightness should be checked regularly, because using the machine and ribber can cause the clamps to work loose and it is very unpleasant to find that the machine and ribber suddenly fall off the table into your lap while you are trying to knit! If, after setting up the ribber for the first time, you find that it does not knit, or the carriages are very hard to join or to push, it is worth checking carefully with the instruction book that you have set the ribber up correctly. Look at the photographs and diagrams and check whether your machine and ribber look exactly the same. If necessary, remove the ribber and set it up again. If you get it right before you start knitting, you are less likely to cause any damage to the machine or ribber, or to destroy your confidence by having endless problems.

When you buy a ribber, you acquire a large number of new bits and pieces. Some of these you will need whenever you use the ribber, others can be stored until you need them – but don't put them away in a safe place where you can't find them! Identify the pieces from your instruction book and make sure that you know what they are. For your information, I have included a list of the main ribber accessories and their uses:-

1. The ribber combs – usually a long and short comb. One of these is always used when casting on. To make it easy to hang the comb evenly, mark the centre tooth of the short comb with brightly coloured nail varnish or car touch up paint and make sure that this mark is at 0 when inserting the comb. These combs should be kept near the machine, preferably hanging so that they are not damaged.
2. The weights. There are two sizes, the large weights being used with the combs and the smaller weights with the other accessories. When hanging the weights on the comb, always try to hang the weights beyond the end of the knitting, if possible, because this helps to ensure the end stitches knit off correctly. Extra holes can be drilled nearer the end of the large combs and this is very helpful for knitting larger sizes or wide panels for skirts. The number of weights should be adjusted, depending on the width of the knitting.
3. Extra weighting. The wire loops are used to weight stitches which are increased and the small weights should be used with them. When hanging the loops, take care that they do not catch in the feeder of the ribber carriage and damage it. The long claw-type weights are used to weight part of the knitting when holding stitches.
4. The double eyed bodkin is used to transfer stitches between the beds.
5. The ribber work hook is long enough to pull the yarn between the two beds, for example when marking stitches on a tension square.
6. The close knit bar should be put into position below the needles on the main bed when knitting with fine yarns, (usually below about tension three). Always use it when knitting both the tension square and the garment.

THE RIBBER CARRIAGE

Understanding the function of the various parts of the carriage



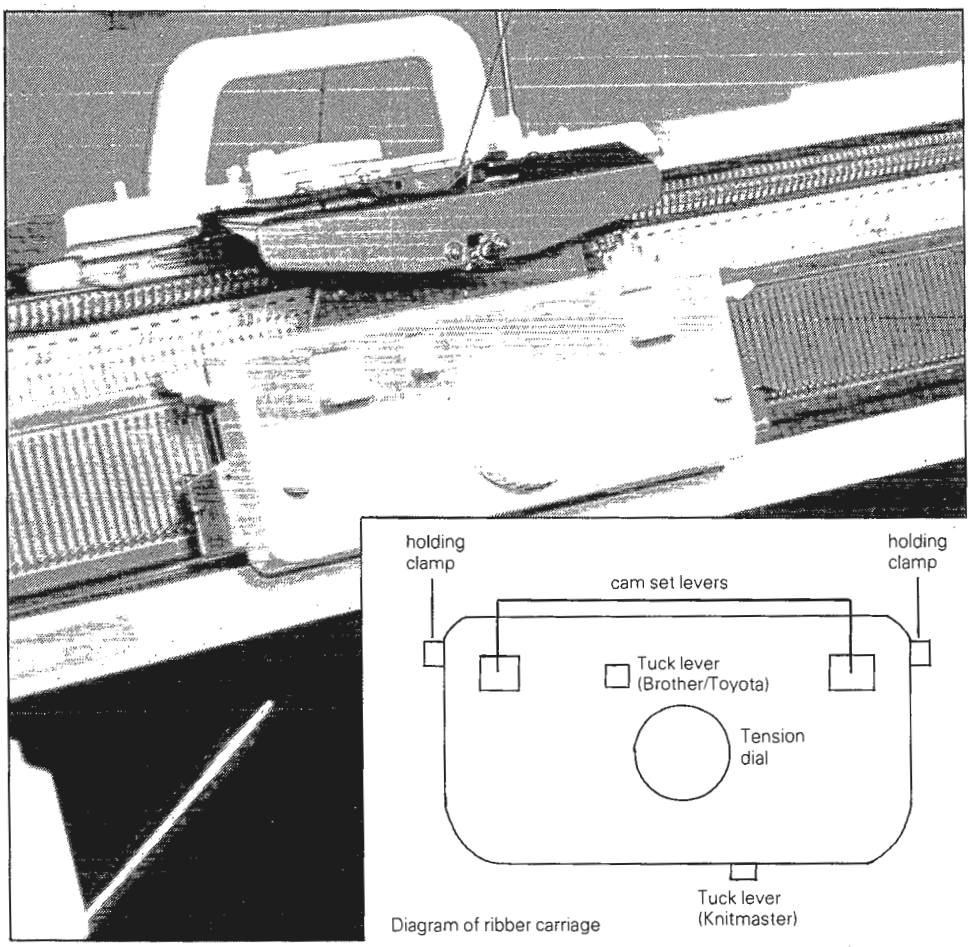


Diagram of ribber carriage

makes it much easier to use correctly. Identify the various parts from the diagram and your instruction book.

Diagram D

The tension dial is set in the same way as on the main bed and except on very old ribbers, should usually be set to the same number as the main bed tension dial. When knitting welts, set the tension about three numbers tighter than would be used for the yarn knitting in stocking stitch on the main bed and for rib stitches for the main part of a garment, one tension tighter. The holding cams are also set in a similar way to the main carriage – although holding is very difficult using the ribber because of the weighting, so is rarely used.

Most ribbers have no selection mechanism for knitting patterns on certain needles, although the Brother 850 ribber can be set to select alternate needles. The cam levers or set levers are used to set the ribber to tuck or slip, usually over every needle. To understand the function of the cam (set) levers and the tuck lever, push forward a block of about 20 needles on the ribber and detach the ribber carriage. Set the rib carriage for normal knitting and move it across the needles and you will see the needles brought up to knitting position. Now, move the cam (set) levers to the upper position and you will see that the needles do not move. This is the slip position, which is used when casting on or for circular knitting. There are two cam (set) levers, so the ribber can be set to knit or slip in either direction. Put one up and one down and move the carriage for two rows and you will see the needles moved to knitting position on one row and slipping on the other row, as they do when casting on. Next, find the tucking lever and notice that this also has two positions, either for knitting or tucking. Move it to the tucking position and put the cam (set) levers to the normal knitting position and you will see that the tuck lever has no effect, the needles still being moved to knitting position. However, if you move the cam (set) levers to the other position, you will see the needles move, but only far enough to collect a loop of yarn and not to knit it through. By setting the cam levers to different positions, the ribber can be set to tuck one way and knit the other, which is the setting used for Fisherman's rib.

THE RIBBER

On the left hand side of the ribber is the lever for altering the pitch, the racking handle and the racking indicator. These allow the position of the rib bed to be altered in relation to the main bed. The ribber needles can be set into one of two positions, full or half pitch (P or H). When the ribber is set to full pitch (P), the needles on the ribber are (or should be) exactly opposite those on the main bed and any needles which are working on the main bed must be opposite non-working needles on the ribber and vice versa. The ribber is normally set to this position when using thicker yarns (knitted in stocking stitch above tension five). When the ribber is set to half pitch, the needles on the ribber are in between those on the main bed, so it is possible to use up to 400 needles if knitting full needle rib. This setting is normally used for fine yarns or when knitting racking patterns. Take care not to damage the ribber by trying to knit thick yarns in full needle rib or similar settings.

When moving the ribber from the P to H position, it moves half a pitch (or step) in relation to the main bed. The racking handle is used to move it a whole pitch, or step at a time. This is used when casting on 2×2 ribs and when knitting racking patterns.

I hope that you now understand a little more about how your ribber works and that this may encourage you to consider knitting a ribbed garment. Next month I am going to deal with some of the basics which you need to know before attempting to knit a garment, such as knitting a tension square, finding or making up a pattern and choosing yarn.

Diane Bennett

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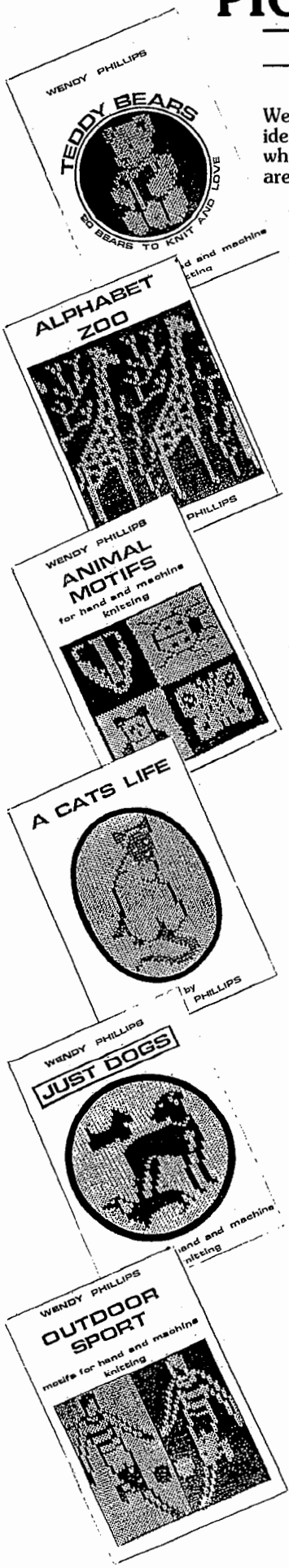

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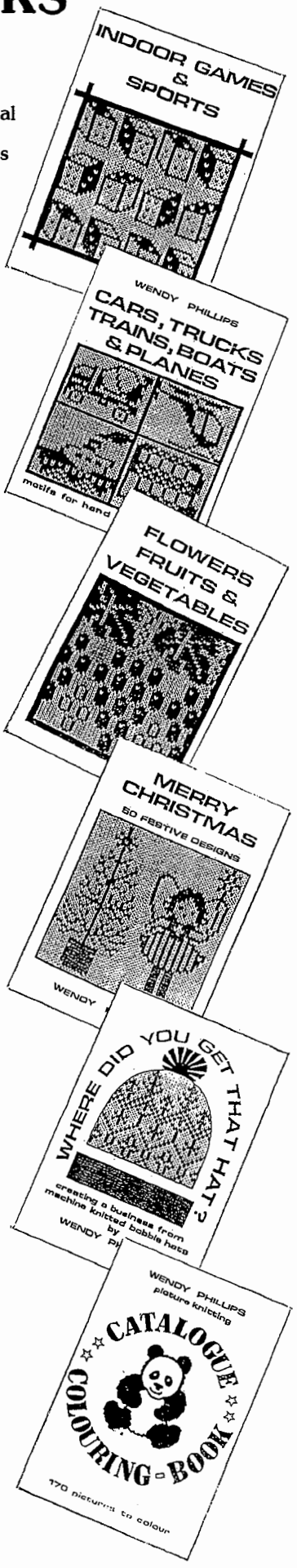

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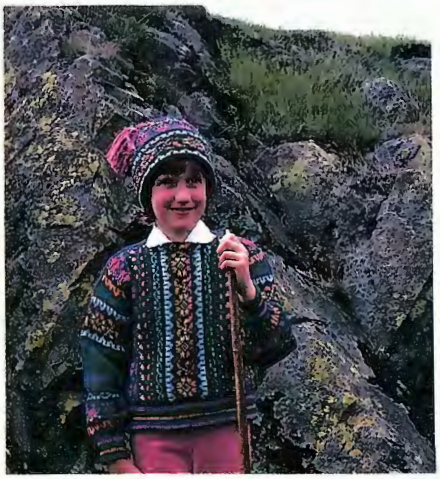

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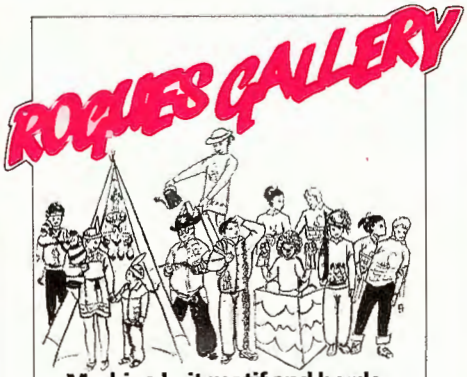

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Today we rounded up the lambs and put ear tags on them, dear little white cuddly things they are, still small enough to gambol about and take some catching; summer has started, but by the time you read this it will no doubt, be over and the lambs will be growing, no longer looking like an Easter card picture.

In June comes sheep shearing, which until relatively recently, scarcely related in my mind with the end product of knitting wool. But now, when I look at sheep (anybody's not just ours) I find myself thinking about the staple length, the colour and I'm not above pushing my hands into the fleeces to feel the quality.

When I have time, I hand-spin the wool myself, the best fleeces being those from the shearlings, the first time a sheep is sheard. I cannot claim to be all that good, but it is a wonderfully relaxing thing to do and I have made some interesting knitting yarns so far. I have knitted these by hand but I know they can be used on chunky machines and what I really aim to do this year is to spin some fine enough to use on my Toyota.

It isn't easy to start with, to spin an even fine yarn, in fact my first spinnings produced a highly fashionable yarn with built-in slubs, quite unintentionally and while the teacher says that's O.K., it'll come with practice, since most of the students want to hand-knit, I felt quite happy making yarn of double knitting thickness. But now I think I shall concentrate on trying for a finer yarn. Any fellow spinners with or without a Toyota machine who can send a word of encouragement will be most welcome.

A YARN FOR ALL SEASONS

I suppose I shall feel an old hand at knitting machining one day, perhaps it is better if I stay this way, always excited when I learn something new, it's such a novelty to find another method to accomplish, every hour spent at the machine seems to bring a new piece of knowledge, no matter how small.

One of the things I have concentrated on since last month was teaching myself the crochet cast off method. I do wish I had learned it earlier, I say I had to concentrate but only for a short while and once I understood what was meant it was so simple, like most things on the machine, I began to look forward to casting off. I don't think it can be incorporated into underarm casting off, can it? So far I only use it for complete cast off, say at back necks, or sleeve tops.

All those things that I try to avoid doing always seem to turn up in the garments I design. I decide that it's about time we had a garment with set in sleeves and I have to do lots of shaping. I think I'll have a cardigan with front bands, ribbed complete with buttonholes, that's something else I have to get down to. But it's worth it, it gives me plenty of practice and there's no doubt, practising and making a garment is much more fun than working on a little sample piece. While it doesn't matter if you make mistakes on a sample square, working on a real garment makes you much more careful – and if you make a mistake (who me?) you can learn a lot about taking the work off the machine, rectifying the mistake and putting it back again.

When I first started with the K858, as a single bed machine I was fortunate enough to have a parcel of various part cones to try out. Some I still haven't found time to try but making samples in different yarns taught me quite a lot about the ability of the machine. For example, not all four plys knit in the same way. Yes, they make stocking stitch in the same way but the differences in texture and thickness makes a world of difference to the finished fabric. I have possibly mentioned that I prefer soft loosish fabrics to solid ones but after trying out a variety of yarns, most of which say "knit as four ply" on the band, I realise that there is absolutely no standard for the knitted fabric at all. You can take the same yarn and knit it in extremes of tension and both the resulting samples may be used. The softer end of the extreme, maybe on tension approximately seven to eight, will be suitable for fine loose summer blouses and the more solid cloth, which can be made by using a tighter tension or a slightly thicker yarn on, say tension approximately seven, will suit a jacket in a bold colour or for a more tailored look.

Whilst exploring the machine's possibilities I have also tried out

slightly thicker than four ply yarns, the finer of the double knittings and these can sometimes be knitted on tension approximately ten with no trouble at all. Not all double knittings would be suitable for this and it is probably the acrylic based yarns that lend themselves most easily because, although they have the bulk approximating to double knitting thickness, they also have enough spring to keep their shape after knitting.

I am back to pure knitting wool again. Wool is wonderful for knitting yarns, indeed, so is any natural substance but in double knitting thickness would probably only suit the alternate needles method for the standard knitting machine, maybe I'm wrong, I haven't tried it, if you have you will no doubt let me know. This is why I shall be trying to spin my wool finer than double knitting weight, unless I simply want to weave it, that is.

A TIME FOR EVERYTHING

Time is the one commodity that most of us would like more of. I would like more time to be able to spin my yarn, to be able to knit more at my machine and so on, let alone all the other hobbies I have. I'm sure it's the same for you, they say that busy people can make time for everything but I sometimes wonder (not for long, I haven't enough time for wondering!).

I am interested to know whether anyone has timed how long it takes them to knit an average shape and size garment on their machine and if it bears any comparitive notes. I'm still slow and feel I've accomplished a new all-time-great if I can knit a sleeve in an hour, (including rib, which I no longer have to read up every time I cast on) one of those with a shaped top and so on. It would really give me enormous impetus to hear of knitters who have timed themselves, maybe in competition and can knock out a garment in considerably less time. It is true that working at things over and over again makes them much easier and quicker (hence the rib which used to take me ages and put me on the way to a nervous breakdown) but it might be nice to have a record time to aim for, without being careless of course – that isn't time saved, if I have to undo work it's only going to take even longer.

One thing I need time for is to have a go at shaping in pattern, I shall have to get involved with a punch card pattern and then decide I want set in sleeves or something, it takes me ages to make up in my mind to tackle new things, but once I've started I plod on until I can at least do it for the first time and that means when I go back to it it'll be that much easier. I intend to have another try at Simulknit. It took me quite a while to work that out successfully and once I had done it, all I had to show for it was a sample square. Not good enough, I'll have to think up something special so that this newly acquired skill can be put to proper use.

Once I read a tip, do not take your tools with you when you answer the door, or the telephone, you will never remember where you put them down. It's true, but I put my tools on my knitting table in front or back (according to how you think of your machine) and I sometimes lose them there. They are inclined to slide just out of sight just under the main bed – such a time waster. The tools with handles are easiest to find, the handles show up, but I'm terrified of losing the double-eyed tool for transferring stitches, that would be truly like looking for the proverbial needle in a haystack. Do you have a better method of retaining your tools close to your needlebed? I used to keep my art materials in one of those tool boxes, made of plastic, it was so useful, when the lid opened there were two trays that lifted up too. Maybe that would be a useful type of storage box for the machine tools and extras or maybe you have a better idea.

I did discover an excellent way of gaining extra time a year or so ago, I worked out how much extra time I could obtain by getting up an hour earlier each day and I actually did so too. Of course it wouldn't do to machine knit at six in the morning but it is very peaceful to sit and make up garments or any other task that doesn't need too much muscle or brain power, the only thing you have to be careful of is to make sure that the time you are gaining is yours. If the family suggest that you do something for them as you happen to be up anyway, go back to rising at the old time. I reckon that any time saved is valuable and if you save it, then it's yours.

A really lovely thing to do first thing in the morning is of course, spinning! Why do I keep going back to that? Well it takes an awful lot of spinning to make even enough yarn to make a sweater. In the old days a weaver would have a whole lot of spinners to keep his loom going and if I am to get mine done I shall have to stop typing and get back to knitting.

Shelagh Hollingworth

Did you know – that what we call "purl" stitch has no less than 10 other names? Seam stitch, Black stitch, Ridge stitch, Pearl stitch, Back stitch, Rib stitch, Left stitch, Raised stitch, Rough stitch, Wrong stitch.
(Mary Thomas's Knitting Book, 1938)

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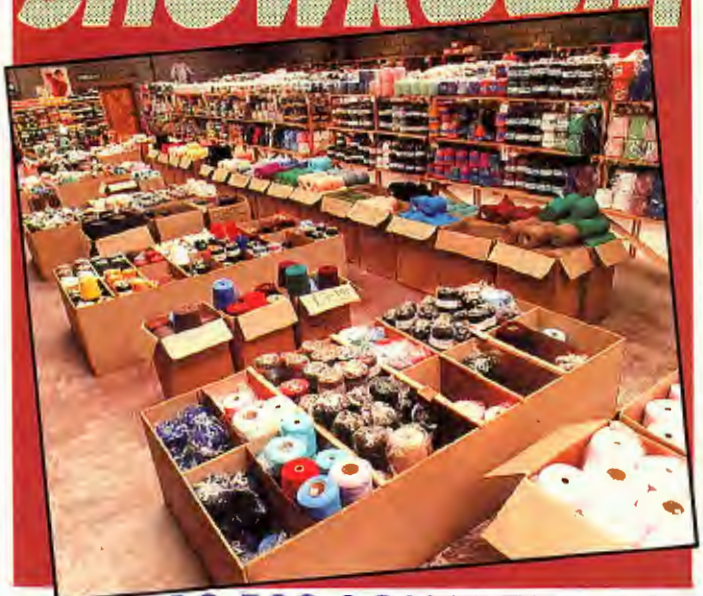

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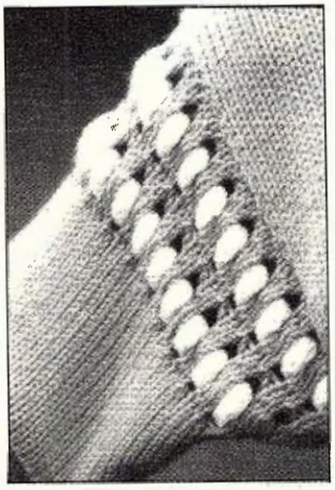

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PATTERN RATING

** Fairly easy, for knitters with some experience.

MACHINES

This pattern is suitable for chunky machines.

MATERIALS

Phildar Satine No 4.
9 [9, 10, 10, 11, 11] × 50g balls in Beige (MC).
1 [1, 2, 2, 2, 2] × 50g balls in White (C).

Satine No 4 is 50% Cotton, 50% Acrylic. If you would like further details of the mail order service offered by Phildar please write to Phildar (UK) Ltd, 4 Gambrel Road, Northampton NN5 5NF.

SILVER GAUGE READING

Medium yarn.

MEASUREMENTS

To fit bust 82 [87, 92, 97, 102, 107] cm, 32 [34, 36, 38, 40, 42] in.
Actual size 95 [99, 101, 106, 110, 114] cm, 37½ [39, 39¾, 41¾, 43¼, 45] in.
Length to back neck 50 [50, 51, 51, 52, 52] cm, 19¾ [19¾, 20, 20, 20½, 20½] in.
Sleeve seam 20.5 cm, 8 in.

Instructions are written for the smallest size, larger sizes follow in square brackets. If only one figure is given, it applies to all sizes.

TENSION

19 stitches and 34 rows to 10 cm, 4 in measured over stocking stitch (tension dial setting approximately 1, keyplate 1).

For perfect results, please check your tension carefully.

ABBREVIATIONS

See page 4.

KNITTING NOTES

We used knit side of knitting as right side of garment.

PATTERN

* Transfer every 3rd st on to adjacent N. Push empty Ns to NWP. K 1 row. Push empty Ns to NWP. Pick up loops and place on to empty Ns. K 7 rows. Transfer the same sts on to adjacent Ns. Push empty Ns to NWP. K 1 row. Push empty Ns to WP. Pick up loops and place on to empty Ns. K 3 rows. Rep from * once more.

BACK

Push 46 [48, 49, 51, 53, 55] Ns at left and right of centre 0 to WP. 92 [96, 98, 102, 106, 110] Ns. Using MC, cast on by hand. Using MT−1, K 10 rows. Drop every 3rd st and pick up as for ribbing. Set RC at 000. Using MT, K 82 rows.

SHAPE ARMHOLES

Cast off 4 sts at beg of next 2 rows. 84 [88, 90, 94, 98, 102] sts *.

K 76 [76, 80, 80, 84, 84] rows. RC shows 160 [160, 164, 164, 168, 168]. Place a marker between sts 19 and 20 [21 and 22, 23 and 24, 25 and 26, 27 and 28, 29 and 30] at left and right of centre 0. Cast off.

FRONT

Work as for back to *.
K 56 [56, 60, 60, 64, 64] rows.

SHAPE NECK

Using a length of MC, cast off centre 18 [22, 26, 30, 34, 38] sts. Push 33 [33, 32, 32, 32, 32] Ns at left to HP and cont on rem sts for first side.
K 1 row. Dec 1 st at beg of next and foll 9 alt rows. Cast off rem 23 [23, 22, 22, 22, 22] sts.
With carriage at left push rem Ns from HP to UWP and finish to correspond with first side reversing shaping.

SLEEVES

Push 27 [27, 29, 29, 30, 30] Ns at left and right of centre 0 to WP. 54 [54, 58, 58, 60, 60] Ns. Using MC, cast on by hand. Using MT−1, K 8 rows. Drop every 3rd st and pick up as for ribbing.
Set RC at 000. Using MT, K 8 rows. Shape sides by inc 1 st at each end of next and every foll 3rd row until there are 78 [78, 82, 82, 84, 84] sts. K 2 rows. RC shows 44. Cont in pattern and cont to inc on every 3rd row from previous inc until there are 88 [88, 92, 92, 96, 96] sts. K 4 [4, 4, 4, 1, 1] rows. RC shows 61. Place marker at each end. K 7 rows. Cast off.

COLLAR

Push 67 [75, 83, 91, 99, 107] Ns to WP. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using MT+1, and C, K 6 rows. Using MT+2, K 1 row. Using MT+1, K 6 rows.
Make a hem by placing loops of first row worked in C on to corresponding Ns. Unravel WY when work is completed. Using MT+2, K 1 row. Using MT, K 11 rows. Using MT−·, K 11 rows. Using MT−··, K 11 rows. Using MT−1, K 11 rows. Cast off.

CORDS (FOUR)

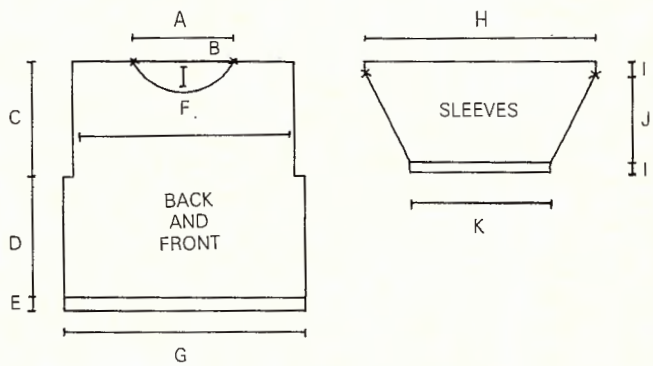
Using C, cast on 4 sts by hand. Using MT, K cords twice width of sleeve at position of 2nd and 4th rows of eyelet holes. Fasten off.

PRESSING

With wrong side facing, pin out all pieces to measurements given. Press carefully following instructions on ball band.

MAKING UP

Join shoulder seams. Set in sleeves sewing rows above markers to cast off sts on back and front. Join side and sleeve seams. Sew collar into position with ends at centre front. Thread cords through pairs of rows of holes and secure ends.



A = 20 [22, 24, 26, 28, 30.5] cm
B = 6 cm
C = 23 [23, 24, 24, 25, 25] cm
D = 24 cm
E = 2.5 cm
F = 44 [46, 47, 49.5, 51.5, 53.5] cm
G = 48 [50, 51, 53.5, 55.5, 57.5] cm
H = 46 [46, 48, 48, 50, 50] cm
I = 2 cm
J = 18 cm
K = 28 [28, 30, 30, 31.5, 31.5] cm

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SINGER SPECIAL

My mum is a lovely lady, (aren't all mums!), who has now officially retired – not through choice she hastens to tell all and sundry, only because the local Council has decided to knock down her shop in order to build a new shopping precinct. Like all busy women, she finds it difficult to sit still and relax and as a result, has been a compulsive hand knitter for years, although she has now decided to explore the world of machine knitting, (not that her eldest daughter's fanaticism about knitting machines has anything to do with this new venture of course). One of the things which has totally fascinated her is the facility to do circular knitting on the Singer double bed machine. Having started with circular scarves and progressed through snoods, she is now turning out socks as though there is no tomorrow!

Probably the most difficult thing about circular knitting is actually casting on, with most knitting there are several ways of doing this. If you haven't tried circular knitting before, probably the easiest method is an open cast on using waste yarn.

Thread the machine with waste yarn and attach to the right hand yarn clip. Set the space selector to four and the beds to the half-pitch position, so that the flow combs are alternate, bring up the needles on both beds to working position one, as for close rib. Set the carriages to knit on both beds and use stitch size one, knit the zig-zag row and position the combs and weights as normal. Break off the waste yarn and attach the end to the left-hand yarn clip so that it is securely held out of the way. Thread up the main yarn and attach this to the left-hand clip, re-position the beds so that the flow combs are opposite and set the carriages to circular knitting and the stitch size to stocking stitch and away you go.

One thing to remember is that as the carriages move from left to right, the needles on the back bed only will knit and as the carriage moves from right to left, only the needles on the front bed will knit. To knit one complete row in circular knitting requires two passes of the carriage, so the row counter registers two rows for every row of circular knitting. It doesn't matter too much when you're knitting scarves but if you miscalculate when knitting socks, you can end up with some very short feet!

Once you have completed your work, you can either run it off on to waste yarn or transfer the stitch to the back bed and cast off as normal. Secure the stitches at the bottom of the work, (cast on edge), and pull out the waste yarn.

A closed edge cast on can also be made in circular knitting. To do this, cast on with waste yarn as for an open cast on. Thread the tension assembly with the main yarn on the back bed carriage and attach the yarn to the left hand yarn clip. Bring all the needles on the back bed to working position two so that the stitches slip behind the latches. Pass the main yarn under the first needle and loop it back under the hook of the needle. Lower the needle to working position one to form a stitch, repeat this across all the needles on the back bed. Once this is done, bring the needles on the front bed to working position two and cast these on in the main yarn as for the back bed.

When the cast on is complete, thread the carriage and bring the front bed needles to working position two, knit one row, (left to right), with the carriage set as above. Bring the back bed needles to working position two and knit one row, (right to left). Continue to knit in circular knitting for the required number of rows, cast off as normal.

You can vary the effects of circular knitting quite easily by introducing different types or colour of yarn, scarf and hat sets can easily be made for football mad children in their team colours. A quick way of finishing a scarf is with a fringe at the bottom and again this is easily done on the machine. Bring thirteen needles each side of '0' to working position one on both beds, (flow combs alternate). On the back bed, bring needles 12 and 10 on the left and 11 and 13 on the right in working position, return the other needles to non-working position. On the front bed, leave needles 13 and 11 on the left and 10 and 12 on the right in working position and return the alternate needles in non-working position. Cast on for one by one rib, then set the carriages to stitch size four and press the tuck and circular keys on both carriages. Knit the required number of rows. Once the fringe is complete, cast off. Fold the fringe in half and sew to the ends of the scarf.

Socks are equally easy, try the practice pattern shown below to try the techniques and then use the chart to measure up for socks for all the family.

SOCKS IN CIRCULAR KNITTING

The pattern for the socks given below is designed to help you understand the techniques used in making socks. Once the techniques, such as shaping in holding position, have been learnt the basic pattern is easily adapted by using the chart at the end of this section so that you can knit socks in any size. We would suggest that you practice the techniques using the pattern given below.

LEG

1. Cast on in 2×2 industrial rib between needles 22 and 23 on each side of zero on the back bed.
2. Work 50 rows in rib, ending with carriage on the right.
3. Using the double ended eyelet tool, transfer the stitches manually to the empty needles, as illustrated.
4. Bring the intermediary lever to the centre.
Release the front carriage.
Place the front bed in upper position and set the space selector to five.
Set the stitch size to stocking stitch on the back carriage and depress the knit key.
5. Knit one row. At the side opposite to the carriage bring a quarter that is twelve needles to holding position 3.
6. On the front bed move the needles opposite to those in working position 1 on the back bed to working position 1 and open the latches.
7. Lower the front bed to intermediary position.
8. Using the 20 eyelet transfer tool lift the stitches in holding position on the right on the back bed on to the tool. Replace the cover.
9. Drop the tool down between the beds. Turn the tool so that the last stitch on the right is now opposite the centre of the needles in working position 1 on the front bed.
10. Push the stitches down on the tool and carefully remove the cover. Hang the eyelets of the tool on to the needles on the front bed, placing the edge stitch on the centre needle. Transfer the stitches on to the needles.
11. Follow steps 9-11 for the needles in holding position on the left. The knitting is now formed into a circle. The centre needle on the front bed holds two stitches.
12. Break off the yarn and fasten it to the right hand stud. Lower the empty needles on the back bed to non working position 0. Move the front bed back to normal working position.
13. Join the front and back carriages. Set the stitch size to stocking stitch and depress the circular knitting key on both carriages.
14. Work ten rows in circular knitting. Note this will be 20 rows on the row counter. Ending with the carriage on the right.

HEEL

15. The heel is knitted on the front bed *only*. Press the cancel key on the back carriage and the knit key on the front carriage. Decrease the stitch size on the front carriage by one whole number.
16. Move the first needle on the right of the front bed to holding position 3. Knit one row.
17. Move the first needle on the left on the front bed to holding position 3. Knit one row.
18. Repeat steps 17 and 18 until a third of the needles (7) are in holding position on each side of the front bed, ending with the carriage on the right.
Use claw weights as required when knitting the heel.
19. At the opposite side to the carriage move the needle nearest the centre in holding position 3 to working position 2. Knit one row.
20. Lower the needle in holding position 3 nearest to the centre on the right to working position 2. Knit one row.
21. Follow steps 20 and 21 until only one needle in each group remains in holding position 3.
22. Lower both the needles to working position 2, place the yarn under the right hand needles and knit one row.
23 Set the carriages to circular knitting and the stitch sizes to stocking stitch.

FOOT

24. Knit 25 rows in circular knitting. Note: This will be 50 rows on the row counter.

TOE

25. With the double eyelet transfer tool transfer the first and second stitches on to the third and fourth needles at both ends on both beds. Lower the empty needles to non working position 0.
26. Knit two rows circular. (Four on the row counter.)
27. Repeat steps 26 and 27 until 4 stitches remain on each bed.
28. Break the yarn and thread the end through one end of the double eyed transfer tool.
29. Lift one stitch from each bed alternately from the needles and close the stitches by pulling up the end of the yarn and secure.
30. Join the ribbing using an invisible seam.

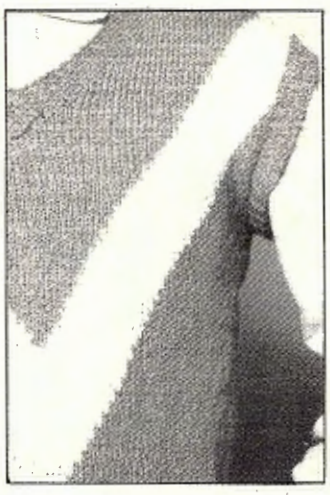
Lydia Spenceley

Chart of sizes

The measurements may change according to the stitch size and to the thickness of the yarn.

Metric Sizes British Sizes	15 1	18 2½	21 4½	24 7	27 9½	30 11½	33 1	36 3½	39 5½	42 8	45 10½
Figure on each side of 0 on the graduated scale for casting-on in 2/2 Industrial Rib.	16	20	24	28	28	32	32	36	36	38	38
Number of rows in 2/2 Industrial Rib for the leg	35	45	54	60	80	90	100	90	100	110	120
Decreasing to be made for the ankle on the first circular row at equal distance, on each bed	2	3	3	3	3	3	3	3	4	4	3
Number of circular rows for the ankle (× 2 on the row counter)	5	5	5	8	8	8	12	12	16	16	16
Number of circular rows for the foot (× 2 on the row counter)	25	30	33	36	39	42	45	48	52	56	60
Decreasing to be made every 2 circular rows (× 2 on the row counter)	3	4	4	5	5	6	6	6	6	7	7
Number of remaining stitches to be taken on each end	3	3	3	3	3	3	5	5	5	5	5
Length of the foot in cm according to the size	10	12	15	16	18	20	21	22	24	26	27

5 MAN'S COTTON V NECK SLIPOVER



PATTERN RATING

** Fairly easy, for knitters with some experience.

MACHINES

This pattern is suitable for Singer Designer 2 chunky machines.

MATERIALS

Patons Cotton Top.
6 [6, 6, 7, 8, 8, 9, 10] × 50g balls in Mint Green (MC).
2 × 50g balls in Lemon (C).
Knitting in Elastic.

Cotton Top is 100% Cotton. If you have difficulty obtaining this yarn and would like a list of your local stockists, please write to Patons & Baldwins Limited, P.O. Box Darlington, Co Durham DL1 1YQ.

SILVER GAUGE READING

Heavy yarn.

MEASUREMENTS

To fit chest 92 [97, 102, 107, 112, 117, 122, 127] cm, 36 [38, 40, 42, 44, 46, 48, 50] in.
Actual size 94 [99, 106, 110, 115, 120, 125, 129] cm, 37 [39, 41¾, 43¼, 45¼, 47¼, 49¼, 50¾] in.
Length to shoulder 63.5 [63.5, 65, 65, 71, 71, 76, 76] cm, 25 [25, 25½, 25½, 28, 28, 30, 30] in.

Instructions are written for the smallest size, larger sizes follow in square brackets. If only one figure is given, it applies to all sizes.

TENSION

27 stitches and 27 rows to 10 cm, 4 in measured over stocking stitch and intarsia (stitch size setting approximately 3).

For perfect results, please check your tension carefully.

ABBREVIATIONS

See page 4.

KNITTING NOTES

We used knit side of knitting as right side of garment.
Always twist yarns together when changing colours in intarsia to prevent a hole forming.

BACK

Push 41 [43, 46, 48, 50, 52, 54, 56] Ns at left and right of centre 0 to WP. 82 [86, 92, 96, 100, 104, 108, 112] Ns. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000*.
Using MC, K 94 [94, 96, 96, 108, 108, 116, 116] rows.
SHAPE ARMHOLES
Cast off 3 [3, 3, 3, 5, 5, 5, 5] sts at beg of next 2 rows. 76 [80, 86, 90, 94, 98, 102] sts. K 56 [56, 58, 58, 62, 62, 68, 68] rows. RC shows 152 [152, 156, 156, 172, 172, 186, 186].
SHAPE SHOULDERS
Cast off 8 [8, 8, 9, 9, 10, 10, 11] sts at beg of next 6 rows. Using WY, K a few rows over rem 28 [32, 38, 36, 36, 34, 38, 36] sts and release from machine.

FRONT

Work as for back to *.
Cont in intarsia knitting.
Working 40 [42, 45, 47, 49, 51, 53, 55] sts in MC, K 3 rows. Working 39 [41, 44, 46, 48, 50, 52, 54] sts in MC, 4 sts in C and 39 [41, 44, 46, 48, 50, 52, 54] sts in MC, K 3 rows. Continue in this way, moving the patt 1 N outwards from centre 0 on every 3rd row, K 33 [36, 39, 42, 48, 48, 51, 51] rows. RC shows 39 [42, 45, 48, 54, 54, 57, 57].
Join in MC on centre 2 Ns. (You will now have 5 balls of yarn in use. Three in MAC and two in C.) Continue to create V pattern as before, moving the patt 1 N outwards from centre 0 on every 3rd row. (You will eventually lose the MC at edges.) K 55 (52, 51, 48, 54, 54, 59, 59] rows. RC shows 94 [94, 96, 96, 108, 108, 116, 116].
SHAPE ARMHOLES
Cast off 3 [3, 3, 3, 5, 5, 5, 5] sts at beg of next 2 rows. 76 [80, 86, 90, 90, 94, 98, 102] sts.
SHAPE NECK
Divide work in centre. Join in another ball of MC and work both sides together.
Dec 1 st at both neck edges on next and every foll 3rd row until 24 [24, 24, 27, 27, 30, 30, 33] sts rem on each side. K 16 [10, 3, 6, 10, 13, 13, 16] rows. RC shows 152 [152, 156, 156, 172, 172, 186, 186].
SHAPE SHOULDERS
Cast off 8 [8, 8, 9, 9, 10, 10, 11] sts at beg of next 4 rows. Cast off rem 8 [8, 8, 9, 9, 10, 10, 11] sts on each shoulder.

WELTS

Push 82 [86, 92, 96, 100, 104, 108, 112] Ns to WP. With P side facing, pick up 82 [86, 92, 96, 100, 104, 108, 112] sts from lower edge and place on to Ns. Unravel WY. Set RC at 000. Using MT–1, MC and knitting in elastic, K 26 rows. Drop the 3rd and every foll alt st 26 rows down and pick up as for ribbing. Cast off loosely.

NECKBAND

FIRST PART
Join right shoulder seam. Push 66 [70, 78, 76, 78, 76, 84, 82] Ns to WP. With P side facing, pick up 28 [32, 38, 36, 36, 34, 38, 36] sts across back of neck and 38 [38, 40, 40, 42, 42, 46, 46] sts down right side of front neck and place on to Ns. Unravel WY.
* Set RC at 000. Using MT–1, MC and knitting in elastic, K 10 rows. Drop the 3rd and every foll alt st 10 rows down and pick up as for ribbing. Cast off loosely *.
SECOND PART
Push 38 [38, 40, 40, 42, 42, 46, 46] Ns to WP. With P side facing, pick up 38 [38, 40, 40, 42, 42, 46, 46] sts up left side of front neck and place on to Ns. Work as for first part from * to *.

ARMHOLE BANDS

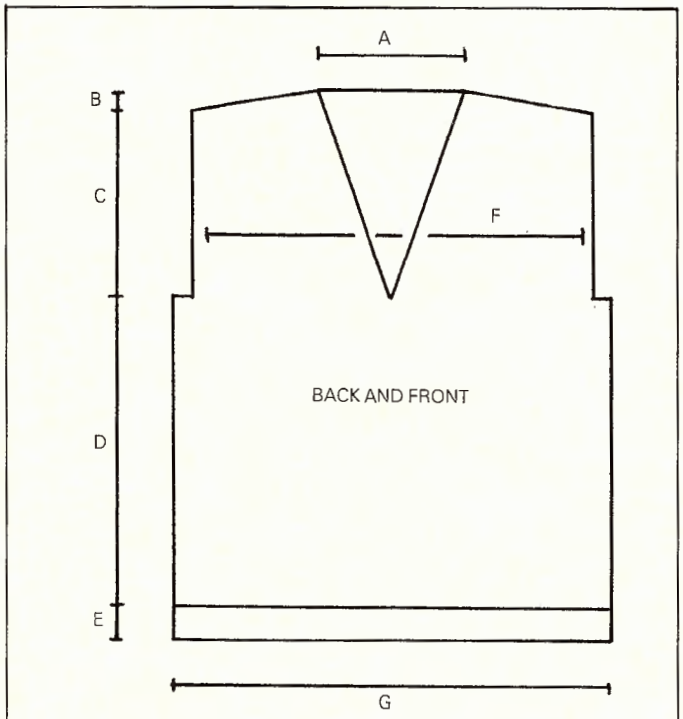
Join left shoulder and neckband seam.
Push 80 [80, 82, 82, 90, 90, 98, 98] Ns to WP. With P side facing, pick up 3 [3, 3, 3, 5, 5, 5, 5] sts from cast off sts of armhole 74 [74, 76, 80, 80, 88, 88] sts along straight edge of armhole and 3 [3, 3, 3, 5, 5, 5, 5] sts along cast off sts of armhole and place on to Ns. Work as for neckband from * to *.

PRESSING

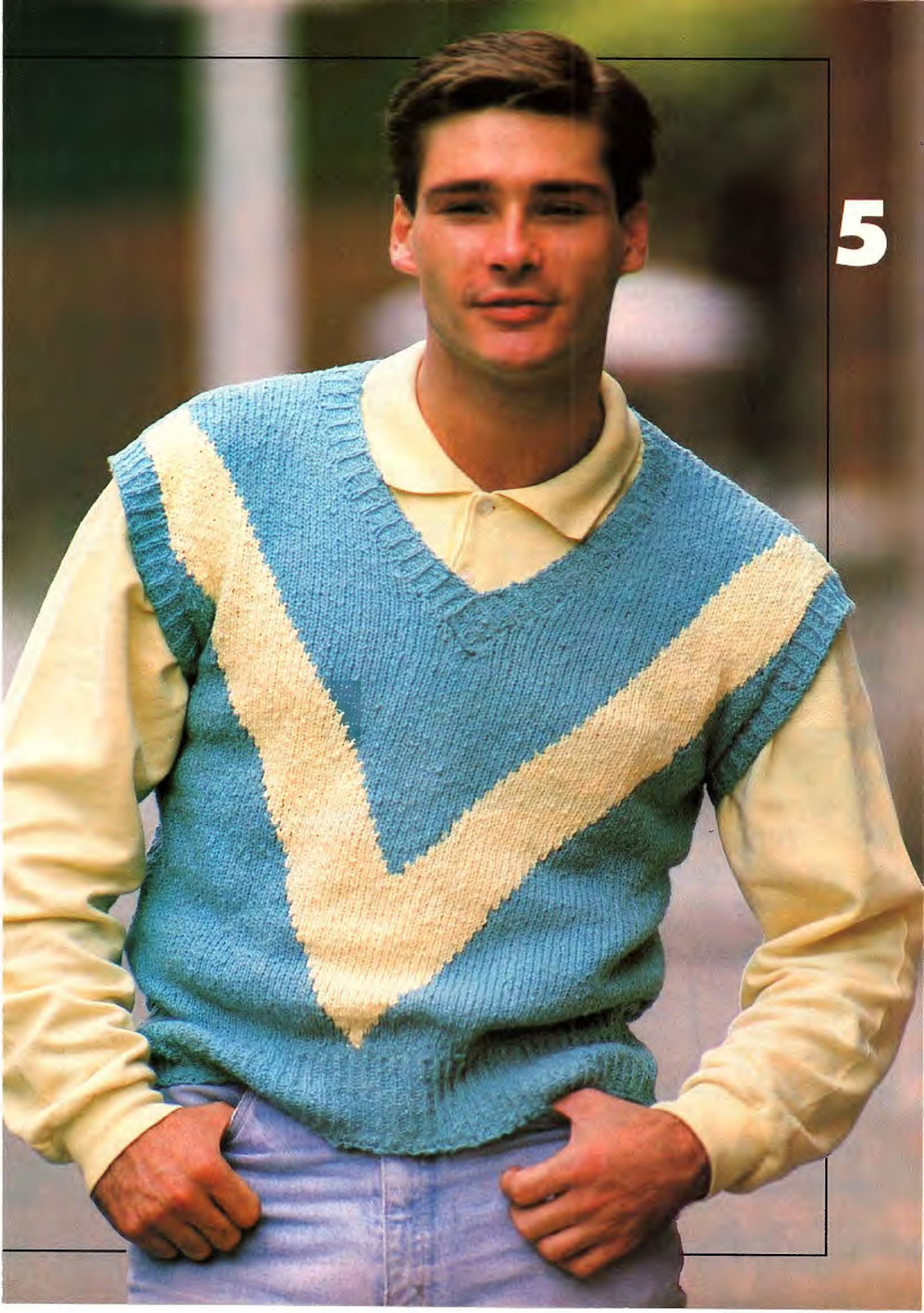
With wrong side facing, pin out all pieces to measurements given. Press carefully following instructions on ball band.

MAKING UP

Join side seams. Lap left neckband over right and sew ends in position.



A = 16 [18.5, 22, 21, 21, 20, 22, 21] cm
B = 2 cm
C = 21.5 [21.5, 22, 22, 23.5, 23.5, 25.5, 25.5] cm
D = 34.5 [34.5, 35.5, 35.5, 40, 40, 43, 43] cm
E = 7.5 cm
F = 44.5 [47, 50.5, 52.5, 52.5, 55, 57.5, 60] cm
G = 48 [50.5, 54, 56, 58.5, 61, 63.5, 65.5] cm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6 FATHER AND SON FAIR ISLE SWEATERS

PATTERN RATING

** Fairly easy, for knitters with some experience.

MATERIALS

Spectrum Koala DK Angora Look.
1 [1, 1, 2, 2] × 400g cones in Persian Blue for Father or French Rose for Son (MC).
1 × 400g cone in Arctic Fox (A).
1 × 400g cone in Platinum (B).

Koala DK Angora Look is 80% Acrylic and 20% Nylon. If you have difficulty obtaining this yarn and would like a list of your local stockists, please write to Spectrum, Bankwell Road, Milnsbridge, Huddersfield HD3 4LU, West Yorkshire.

SILVER GAUGE READING

Heavy yarn.

MEASUREMENTS

To fit chest 76-82 [87-92, 97-102, 107-112, 117-122] cm, 30-32 [34-36, 38-40, 42-44, 46-48] in.
Actual size 84 [95, 105, 116, 124] cm, 33 [37½, 41¼, 45¾, 48¾] in.
Length to back neck 58.5 [62.5, 63, 64, 65.5] cm, 23 [24½, 24¾, 25¼, 25¾] in.
Sleeve seam 43 [45.5, 45.5, 46.5, 46.5] cm, 17 [18, 18, 18¼, 18¼] in.

Instructions are written for the smallest size, larger sizes follow in square brackets. If only one figure is given, it applies to all sizes.

TENSION

27 stitches and 32 rows to 10 cm, 4 in measured over Fair Isle pattern (tension dial setting approximately 10).

For perfect results, please check your tension carefully.

ABBREVIATIONS

See page 4.

KNITTING NOTES

We used knit side of knitting as right side of garment.
The following card should be punched, if required, before starting to knit.
Two colour Fair Isle rows should be knitted with the first colour given in the back feeder 1(A) to knit the background and the second colour given in the front feeder 2(B) to knit the contrast pattern.

FAIR ISLE PATTERN
K 1 row MC/A, 4 rows MC only (st st), 22 rows MC/A, 4 rows MC only (st st), 1 row MC/A, 1 row MC/B, 4 rows MC only (st st), 22 rows MC/B, 4 rows MC only (st st) and 1 row MC/B. These 64 rows form pattern repeat.

BACK

MACHINES WITH RIBBER
With ribber in position and carriage at right, set machine for 1×1 rib. Push 58 [65, 72, 79, 85] Ns at left and right of centre 0 to WP. 116 [130, 144, 158, 170] Ns. Push corresponding Ns on ribber to WP. Arrange Ns for 1×1 rib. Using MC, cast on and K 3 tubular rows. Carriage is at right. Set carriage for 1×1 rib knitting. Set RC at 000. Using MT−6/MT−6, K 18 rows. Transfer sts for st st.

MACHINES WITHOUT RIBBER
Push 58 [64, 72, 79, 85] Ns at left and 58 [64, 71, 79, 85] Ns at right of centre 0 to WP. 116 [128, 143, 158, 170] Ns. Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT−2 and MC, K 35 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MC evenly along the row. Unravel WY, when work is completed.

2ND SIZE
Inc 1 st at each end.

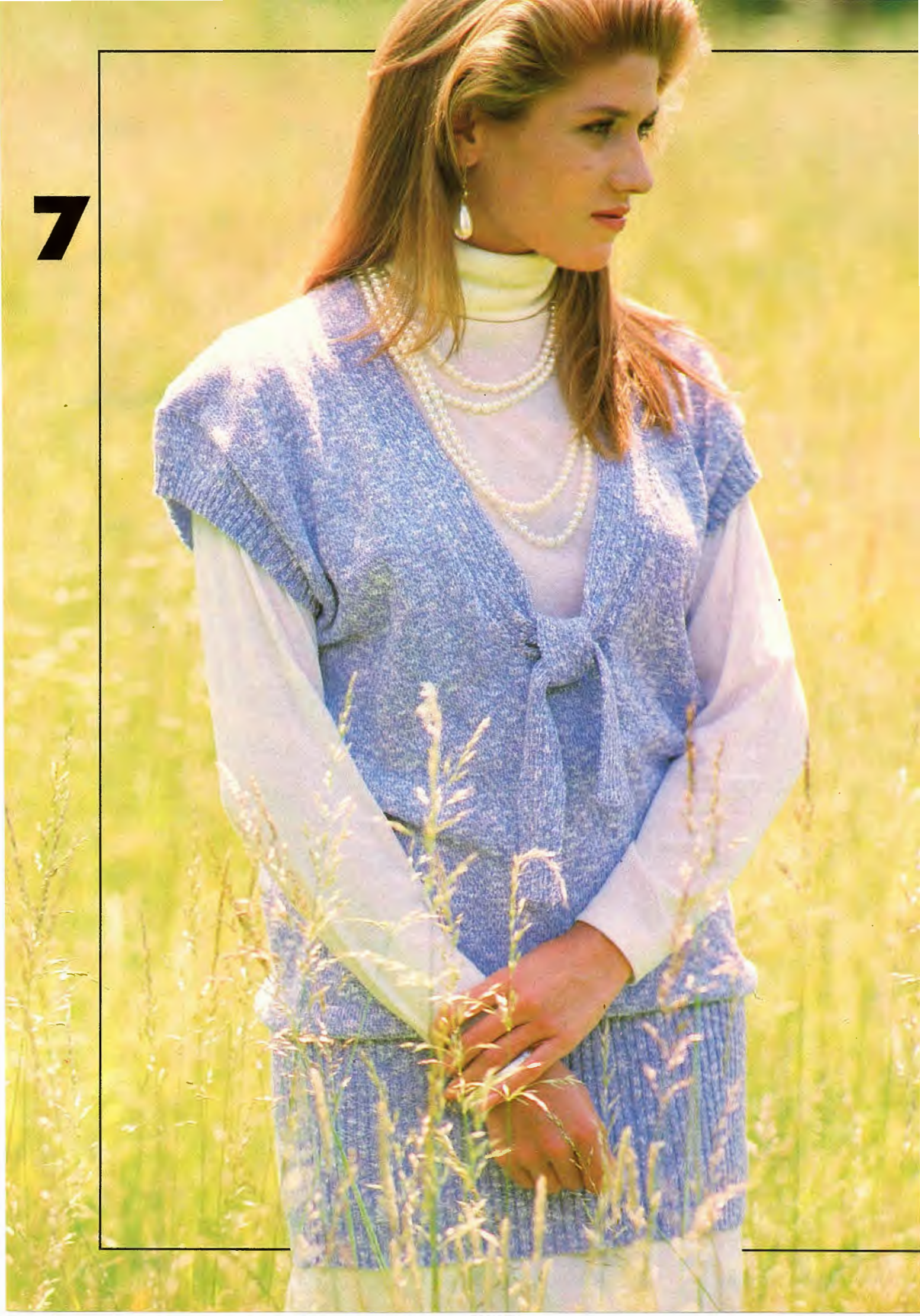
3RD SIZE
Inc 1 st at right edge.

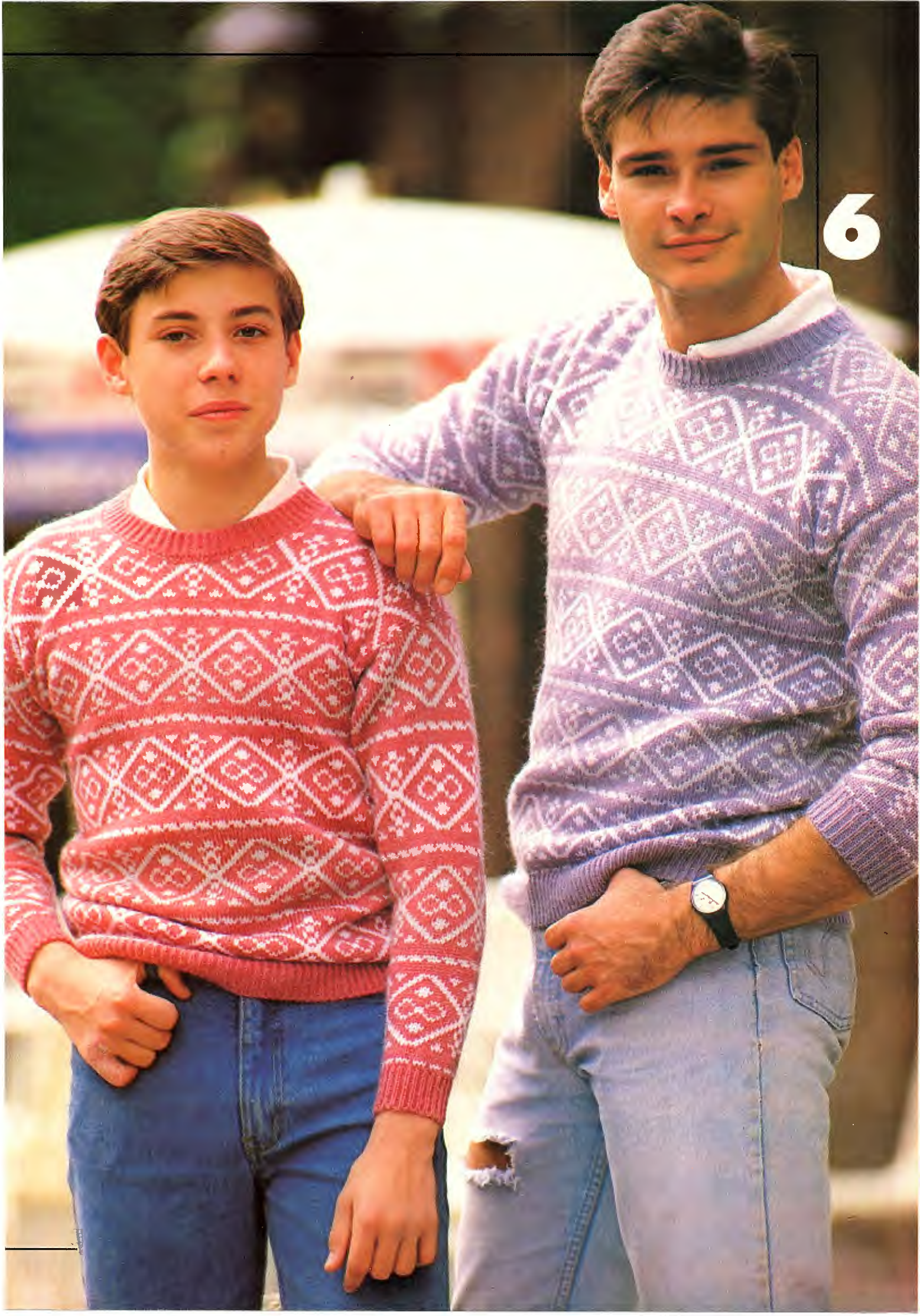
ALL SIZES
116 [130, 144, 158, 170] sts.

ALL MACHINES
Insert punchcard and lock on first row. Set carriage for patt. Set RC

Fred Perry shirts and jeans, Freemans.

7





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PATTERN RATING

** Fairly easy, for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge machines with ribber.

MATERIALS

Celandine Candy.
1 × 400g cone in MY.

Candy is 44% Acrylic, 42% Cotton, 14% Nylon. If you would like further details of the mail order service offered by Celandine, please write to Celandine Ltd, 44 Kirkgate, Otley, West Yorkshire LS21 3HJ.

SILVER GAUGE READING

Medium Fine Yarn.

MEASUREMENTS

To fit bust 87 [92, 97] cm, 34 [36, 38] in.
Actual size 99 [105, 112] cm, 39 [41¼, 44] in.
Length to shoulder 85.5 [87.5, 89.5] cm, 33¾ [34½, 35¼] in.
Sleeve seam 2.5 cm, 1 in.

Instructions are written for the smallest size, larger sizes follow in square brackets. If only one figure is given, it applies to all sizes.

TENSION

35 stitches and 46 rows to 10 cm, 4 in measured over stocking stitch (tension dial setting approximately 4).
52 stitches and 56 rows to 10 cm, 4 in measured over unstretched 2×2 rib (2×1 N arrangement) on MT−2 (tension dial setting approximately 2).

For perfect results, please check your tension carefully.

ABBREVIATIONS

See page 4.

KNITTING NOTES

We used knit side of knitting as right side of garment.
When shaping in HP, always take yarn round first inside N in HP to prevent a hole forming.

BACK

With ribber in position and carriage at right, set machine for 1×1 rib (2×1 N arrangement). Push 88 [93, 99] Ns at left and 88 [92, 98] Ns at right of centre 0 to WP. 176 [185, 197] Ns. Push corresponding Ns on ribber to WP. Arrange Ns for 2×2 rib (2×1 N arrangement). Using MY, cast on and K 5 tubular rows. Carriage is at right. Set machine for 2×2 rib knitting. Set RC at 000. Using MT−2/MT−2, K 112 rows. Transfer sts for st st.

2ND AND 3RD SIZES
Inc 1 st at right edge.

ALL SIZES
176 [186, 198] sts *.
Set RC at 000. Using MT, K 164 [174, 182] rows. Work measures 55.5 [57.5, 59.5] cm, 22 [22¾, 23½] in. Place marker at each end. K 127 rows.

SHAPE NECK
Using a length of MY, cast off centre 68 sts. Push 54 [59, 65] Ns at right to HP and cont on rem sts for first side. K 1 row. Cast off 2 sts at beg of next and foll alt row, K 1 row. Dec 1 st at beg of next and foll alt row. 48 [53, 59] sts. K 4 rows. Using WY, K a few rows and release from machine.
With carriage at right, push rem Ns from HP to UWP. Finish to correspond with first side reversing shapings.

FRONT

Work as for back to *.
Set RC at 000. Using MT, K 148 [158, 166] rows.

SHAPE NECK
Using a length of MY, cast off centre 26 sts. Push 75 [80, 86] Ns at left to HP and cont on rem sts for first side. K 4 rows. Dec 1 st at neck edge on next and every foll 5th row until 72 [77, 83] sts rem. K 1 row. Place marker at right edge. Cont to dec at neck edge on every 5th row from previous dec until 55 [60, 66] sts rem, then on every foll 6th row until 48 [53, 59] sts rem. K 13 rows. Using WY, K a few rows and release from machine.
With carriage at left push rem Ns from HP to UWP. Finish to correspond with first side reversing shapings by reading left for right

SLEEVES

With ribber in position and carriage at right, set machine for 2×2 rib (2×1 N arrangement). Push 91 Ns at left and right of centre 0 to WP. 182 Ns. Push corresponding Ns on ribber to WP. Arrange Ns for 1×1 rib (2×1 N arrangement). Using MY, cast on and K 5 tubular rows. Carriage is at right. Set machine for 2×2 rib knitting. Set RC at 000. Using MT−4/MT−4, K 1 row. Using MT−3··/MT−3··, K 1 row. Using MT−3·/MT−3·, K 1 row. Using MT−3/MT−3, K 1 row. Using MT−2··/MT−2··, K 1 row. Using MT−2·/MT−2·, K 1 row. Using MT−2/MT−2, K 1 row. Push 3 Ns at opposite end to carriage to HP on next 6 rows. Push Ns at opposite end to carriage from HP to UWP on next 2 rows. Transfer sts for st st. Using MT+2, K 1

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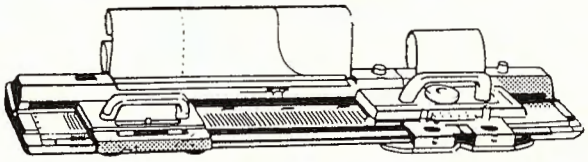

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◀ 39

row. Using MT, push 20 Ns at opposite end to carriage to HP on next 2 rows and 10 Ns on foll 10 rows. 42 Ns rem in WP. Push Ns at opposite end to carriage from HP to UWP on next 2 rows. Using WY, K a few rows and release from machine.

NECKBAND

With ribber in position and carriage at right, set machine for 2×2 rib (2×1 N arrangement). Push 26 Ns on both beds to WP. Arrange Ns for 2×2 rib (2×1 N arrangement). Using MY, cast on and K 5 tubular rows. Carriage is at right. Set machine for 2×2 rib knitting. Set RC at 000. Using MT−2/MT−2, K 650 rows. Cast off.

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TO JOIN SLEEVES TO ARMHOLES

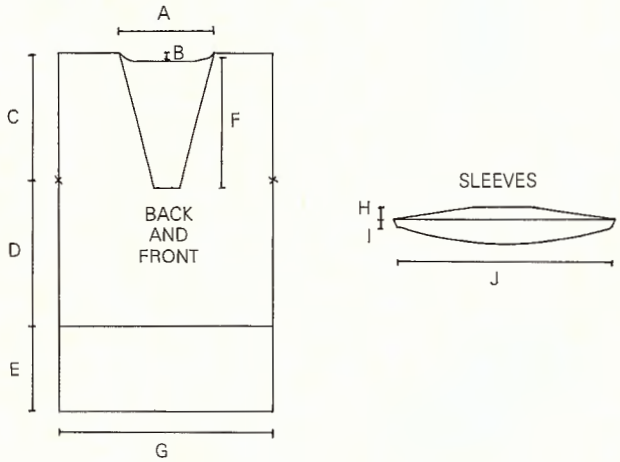
Graft shoulder seams.
Push 182 Ns to WP. With K side facing, replace 182 sts from top of sleeve on to Ns. With P side facing, pick up 182 sts along side of armhole between markers and place on to same Ns. Using MT+1, K 1 row. Using MT+6, K 1 row. Cast off with a latch tool.

PRESSING

With wrong side facing, pin out all pieces to measurements given. Press carefully following instructions on cone band.

MAKING UP

Join side and sleeve seams. Work 2 rows of DC along cast off sts of front neck. Sew neckband along side edges of front neck and across back neck. Tie ends.



A = 22.5 cm
B = 2.5 cm
C = 30 cm
D = 35.5 [37.5, 39.5] cm
E = 20 cm
F = 33.5 cm
G = 50 [53, 56.5] cm
H = 3 cm
I = 2.5 cm
J = 52 cm

at 000. Using MT, K 1 row. Release card and cont in Fair Isle patt. K 107 [113, 113, 113, 113] rows. RC shows 108 [114, 114, 114, 114].
Place marker at each end *.
K 64 [70, 72, 76, 80] rows. RC shows 172 [184, 186, 190, 194]. Place a marker between sts 18 and 19 [18 and 19, 19 and 20, 21 and 22, 23 and 24] at left and right of centre 0. Cast off.

FRONT

Work as for back to *.
K 38 [42, 44, 48, 48] rows. 26 [28, 28, 28, 32] rows less have been worked to shoulder than on back.
SHAPE NECK
Note pattern row on card. Using a length of MC, cast off centre 12 [12, 14, 14, 16] sts. Using nylon cord, K 52 [59, 65, 72, 77] sts at left by hand taking Ns down to NWP. Cont on rem sts for first side.
Dec 1 st at neck edge on every row until 40 [47, 53, 58, 62] sts rem. K 14 [16, 16, 14, 17] rows. Cast off.
With carriage at right, unravel nylon cord over rem Ns bringing Ns back to WP. Lock card on number previously noted. Take carriage to left without knitting. Release card and cont in Fair Isle patt. Finish to correspond with first side reversing shapings.

SLEEVES

MACHINES WITH RIBBER
With ribber in position and carriage at right, set machine for 1×1 rib. Push 27 [30, 30, 30, 34] Ns at left and right of centre 0 to WP. 54 [60, 60, 60, 68] Ns. Push corresponding Ns on ribber to WP. Arrange Ns for 1×1 rib. Using MC, cast on and K 3 tubular rows. Carriage is at right. Set carriage for 1×1 rib knitting. Set RC at 000. Using MT–6/MT–6, K 16 rows. Transfer sts for st st.
MACHINES WITHOUT RIBBER
Push 27 [30, 30, 30, 34] Ns at left and 26 [29, 29, 29, 34] Ns at right of centre 0 to WP. 53 [59, 59, 59, 68] Ns. Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT–2 and MC, K 35 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MC evenly along the row. Unravel WY, when work is completed.
1ST, 2ND, 3RD AND 4TH SIZES
Inc 1 st at right edge.
ALL SIZES
54 [60, 60, 60, 68] sts.
ALL MACHINES
Insert punchcard and lock on first row. Set carriage for patt. Set RC at 000. Using MT, K 1 row. Release card and cont in Fair Isle patt. Shape sides by inc 1 st at each end of next and every foll 4th row until there are 108 [120, 122, 128, 136] sts. K 16 [12, 8, 0, 0] rows. RC shows 122 [130, 130, 134, 134]. Cast off.

NECKBAND

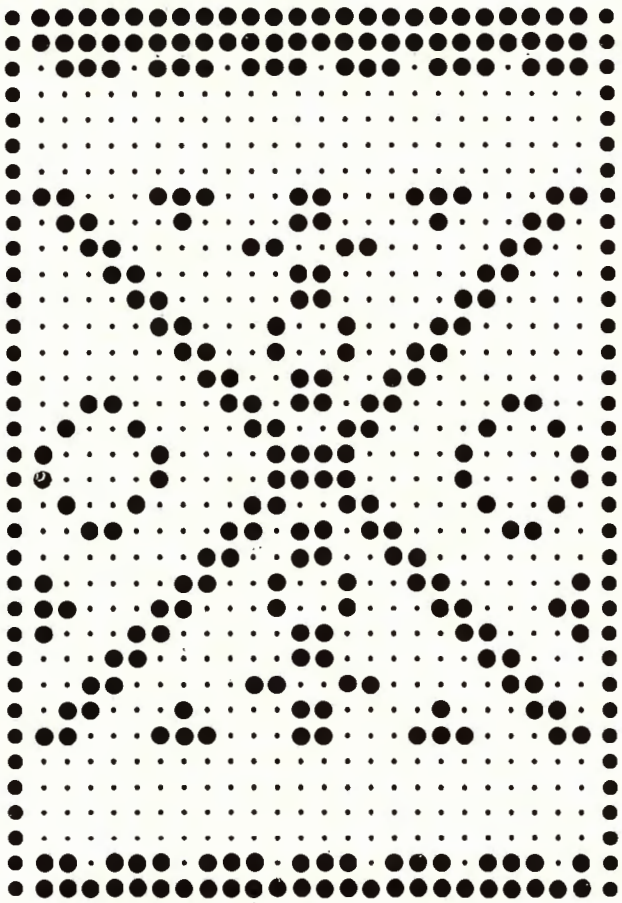
MACHINES WITH RIBBER
With ribber in position and carriage at right. Set machine for 1×1 rib. Using MC, cast on 116 [120, 122, 124, 130] sts in 1×1 rib. K 3 tubular rows. Carriage is at right. Set carriage for 1×1 rib knitting. Set RC at 000. Using MT–6/MT–6, K 10 rows. Transfer sts for st st. Using MT, K 1 row. Using WY, K a few rows and release from machine.
MACHINES WITHOUT RIBBER
Push 107 [113, 119, 125, 131] Ns to WP. Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT–1 and MC, K 6 rows. Using MT–2, K 8 rows. Using MT–1, K 6 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MC evenly along the row. Unravel WY when work is completed. Using MT, K 1 row. Using WY, K a few rows and release from machine.

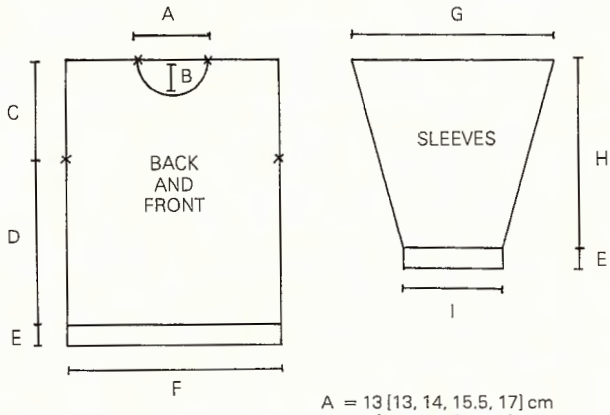
PRESSING

With wrong side facing, pin out all pieces to measurements given. Press carefully following instructions on cone band.

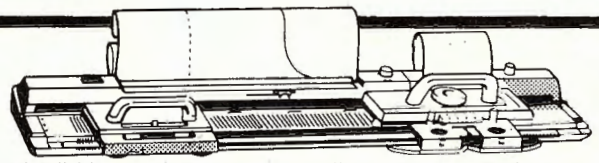
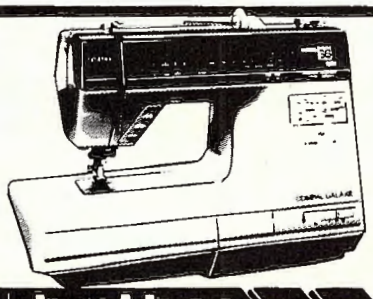
MAKING UP

Join shoulder and neckband seams. Set in sleeves between markers. Join side and sleeve seams. Pin neckband into position. Unravelling WY as required, backstitch through open loops of last row worked in MC.





A = 13 [13, 14, 15.5, 17] cm
B = 8 [8.5, 8.5, 8.5, 10] cm
C = 20 [22, 22.5, 23.5, 25] cm
D = 33.5 [35.5, 35.5, 35.5, 35.5] cm
E = 5 cm
F = 42.5 [48, 53, 58.5, 62.5] cm
G = 40 [44, 45, 47, 50] cm
H = 38 [40.5, 40.5, 41.5, 41.5] cm
I = 20 [22, 22, 22, 25] cm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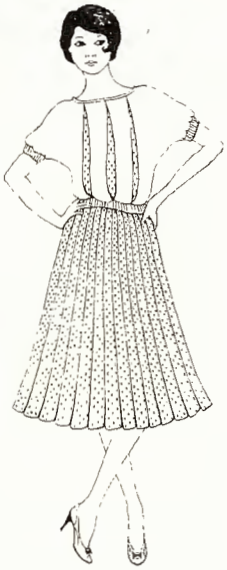

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8 BAGGY SWEATER

PATTERN RATING

* Easy to knit.

MACHINES

This pattern is suitable for chunky machines with 120 Ns or Bond machines with extension kit.

MATERIALS

Robin Diamante DK.
5 [5] × 50g balls in Red 5917 (MC).
4 [4] × 50g balls in Green 5955 (A).
3 [3] × 50g balls in Blue 5967 (B).
Pair 3¼ mm knitting needles.

Robin Diamante is 87% Acrylic, 13% Nylon. If you have difficulty obtaining this yarn and would like a list of your local stockists, please write to Robin Wools Ltd, Robin Mills, Idle, Bradford, West Yorkshire BD10 9TE.

SILVER GAUGE READING

Heavy yarn.

MEASUREMENTS

To fit bust 82–87 [92-97] cm, 32-34 [36-38] in.
Actual size 102 [107] cm, 40¼ [42] in.
Length to shoulder 56 [56] cm, 22 [22] in.
Sleeve seam 36.5 [36.5] cm, 14½ [14½] in.

Instructions are written for the smallest size, larger size follows in square brackets. If only one figure is given, it applies to both sizes.

TENSION

22 stitches and 28 rows to 10 cm, 4 in measured over stocking stitch (tension dial setting approximately 6, keyplate 3).

For perfect results, please check your tension carefully.

ABBREVIATIONS

See page 4.

KNITTING NOTES

We used knit side of knitting as right side of garment.
Instructions are given for knitting ribs by hand. If you prefer to use a ribbing attachment, use the stitches and measurements quoted with a tension dial setting around 2/2 for 1×1 rib.

BACK

Using 3¼ mm needles and MC, cast on 101 [107] sts and work in rib as follows:-
1ST ROW (Right side) K 1, * P 1, K 1; rep from * to end.
2ND ROW P 1, * K 1, P 1; rep from * to end.
Rep these 2 rows for 6 cm, 2½ in, ending with a 1st row.
Push 114 [120] Ns to WP. With carriage at right, transfer sts to machine Ns, inc 13 sts evenly. Set RC at 000. Using MT and A, K 90 rows. Using MC, K 2 rows **. Using B, K 48 rows. RC shows 140 and work measures 56 cm, 22 in.

SHAPE SHOULDERS
Cast off 11 [12] sts at beg of next 2 rows and 11 [11] sts at beg of foll 2 rows. Cast off rem 70 [74] sts.

FRONT

Work as for back to **.
Using B, K 22 rows. RC shows 114.

SHAPE NECK
Using a length of B, cast off centre 30 [34] sts. Using nylon cord, K 42 [43] sts at left by hand, taking Ns down to NWP and cont on rem sts for first side, K 1 row. Dec 1 st at neck edge on every row until 26 [27] sts rem. Then on every foll alt row until 22 [23] sts rem. K 1 row.

SHAPE SHOULDER
Cast off 11 [12] sts at beg of next row. K 1 row. Cast off rem 11 [11] sts.
With carriage at left, unravel nylon

cord over rem Ns, bringing Ns back to WP. Finish to correspond with first side, reversing shapings.

SLEEVES

Using 3¼ mm needles and MC, cast on 55 sts and work 6 cm, 2½ in in rib as on back ending with a 1st row.
Push 60 Ns to WP. With carriage at right, transfer sts to machine Ns, inc 5 sts evenly.
Set RC at 000. Using MT and MC, K 2 rows. Shape sides by inc 1 st at each end of next and every foll alt row, until there are 98 sts then on every foll 4th row, until there are 120 sts. K 3 rows. RC shows 86 and work measures 36.5 cm, 14½ in. Cast off.

NECKBAND

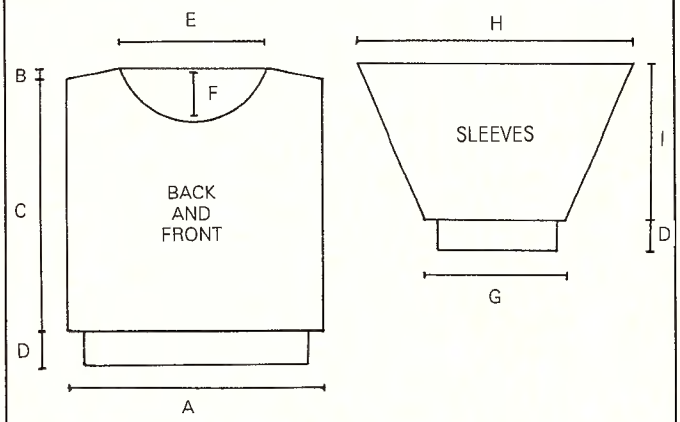
Using 3¼ mm needles and MC, cast on 145 [151] sts and work 5 cm, 2 in in rib as on back ending with a 2nd row. K 1 row. Using WY, work a few rows in st st.

PRESSING

With wrong side facing, pin out all pieces to measurements given. Press carefully, following instructions on ball band.

MAKING UP

Join shoulder seams. Set in sleeves matching centre to shoulder seam.
With right side facing, pin neckband in position to neck edge and unravelling WY as required, backstitch through open loops of last row worked in MC. Join seam.
Fold neckband in half to wrong side and slip-hem loosely in position. Join side and sleeve seams.



A = 51.5 [54.5] cm
B = 1 cm
C = 50 cm
D = 6 cm
E = 31.5 [33.5] cm
F = 10 cm
G = 27 cm
H = 54.5 cm
I = 30.5 cm

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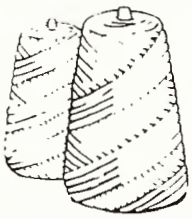

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9 LADY'S FAIR ISLE JUMPER

PATTERN RATING

** Fairly easy, for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge punchcard machines with or without ribber.

MATERIALS

Forsell 4 ply Pure Wool.
1 × 500g cone in Shocking Pink (MC).
1 × 500g cone in Royal (A).
1 × 500g cone in Jade (B).

4 ply is 100% Pure New Wool. If you have difficulty obtaining this yarn and would like a list of your local stockists, please write to T Forsell & Son Ltd, Blaby Road, South Wigston, Leicester.

SILVER GAUGE READING

Medium yarn.

MEASUREMENTS

To fit bust 76 [82, 87, 92, 97] cm, 30 [32, 34, 36, 38] in.
Actual size 91 [99, 103, 107, 111] cm, 35¾ [39, 40½, 42, 43¾] in.
Length to back neck 60 [60, 61.5, 63.5, 65[cm, 23¾ [23¾, 24¼, 25, 25½] in.
Sleeve seam 47.5 [47.5, 49, 49, 51] cm, 18¾ [18¾, 19¼, 19¼, 20] in.

Instructions are written for the smallest size, larger sizes follow in square brackets. If only one figure is given, it applies to all sizes.

TENSION

31 stitches and 36 rows to 10 cm, 4 in measured over Fair Isle pattern (tension dial setting approximately 8).

For perfect results, please check your tension carefully.

ABBREVIATIONS

See page 4.

KNITTING NOTES

We used knit side of knitting as right side of garment.
The card shown right should be punched, if required, before starting to knit.
Two colour Fair Isle rows should be knitted with the first colour given in the back feeder 1(A) to knit the background and the second colour given in the front feeder 2(B) to knit the contrast pattern.

FAIR ISLE PATTERN
K 6 rows MC/A and 6 rows MC/B. These 12 rows form patt.

BACK AND FRONT ALIKE

MACHINES WITH RIBBER
With ribber in position and carriage at right, set machine for 1×1 rib. Using MC, cast on 129 [141, 147, 153, 159] sts in 1×1 rib.
* K 5 tubular rows. Carriage is at right Set carriage for 1×1 rib knitting. Set RC at 000. Using MT–3/MT–3, K 3 rows. K 4 rows A, 4 rows MC, 4 rows B, 4 rows MC, 4 rows A and 4 rows MC. Transfer sts for st st*.
Using WY, K a few rows and release from machine.

MACHINES WITHOUT RIBBER
Push 128 [140, 146, 152, 158] Ns to WP. Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT–2 and MC, K 33 rows. K 4 rows A, 4 rows MC, 4 rows B, 4 rows MC, 4 rows A and 4 rows MC. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MC evenly along the row. Unravel WY when work is completed. Inc 1 st 129 (141, 147, 153, 159] sts using MT–1 and MC, K 1 row. Using WY, K a few rows and release from machine.

ALL MACHINES
Push 72 [78, 81, 84, 87] Ns at left

Hat, The Hat Shop. Leggins, Jeffrey Rogers. Top, Via Satelite. Jewellery, Top Shop.

and right of centre 0 to WP. 144 [156, 162, 168, 174] Ns. With carriage at left and P side facing, replace 129 [141, 147, 153, 159] sts below WY on to Ns inc 15 sts evenly. Insert punchcard and lock on first row. Set carriage for patt. Set RC at 000. Using MT and MC, K 1 row. Release card and cont in Fair Isle patt. K 102 [98, 104, 107, 110] rows. RC shows 103 [99, 105, 108, 111] and work measures 36 [35, 36.5, 37.5, 38] cm, 14¼ [13¾, 14½, 14¾, 15] in. Place marker at each end. K 72 [76, 76, 79, 82] rows. Remove punchcard. Cont in st st and MC. K 1 row. Dec 1 st. 143 [155, 161, 167, 173] sts. RC shows 176 [176, 182, 188, 194] and work measures 56 [56, 57.5, 59.5, 61] cm, 22 [22, 22¾, 23½, 24] in. Using WY, K a few rows and release from machine.

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1×1 rib. Using MC, cast on 143 [155, 161, 167, 173] sts in 1×1 rib. K 5 tubular rows. Carriage is at right Set carriage for 1×1 rib knitting. Set RC at 000. Using MT−3/MT−3, K 1 row. K 2 rows A, 2 rows MC, 2 rows B, 2 rows MC, 2 rows A and 2 rows MC. Transfer sts for st st. Using MT−1 and MC, K 1 row.

MACHINES WITHOUT RIBBER

Push 143 [155, 161, 167, 173] Ns to WP. Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT−2 and MC, K 3 rows. K 2 rows A, 2 rows MC, 2 rows B, 2 rows MC, 2 rows A and 18 rows MC. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MC evenly along the row. Unravel WY when work is completed.

ALL MACHINES

With P side facing, replace sts below WY on to Ns. Unravel WY. Using MT+2 and MC, K 1 row. Cast off with a latch tool.

SLEEVES

Push 44 [47, 49, 51, 53] Ns at left and right of centre 0 to WP. 88 [94, 98, 102, 106] Ns. Using MT and WY, cast on and K a few rows ending with carriage at right. Insert punchcard and lock on first row. Set carriage for patt. Set RC at 000. Using MC, K 1 row. Release card and cont in Fair Isle patt. K 12 [12, 12, 15, 18] rows. Shape sides by inc 1 st at each end of next and every foll 4th row until there are 150 [156, 162, 168] sts. K 11 [11, 25, 18, 17] rows. RC shows 145 (145, 151, 151, 157] and work measures 40 [40, 41.5, 41.5, 43.5] cm, 15¾ [15¾, 16½, 16½, 17¼] in. Cont in st st and MC. Using MT+2, K 1 row. Cast off with a latch tool.

CUFFS

With ribber in position and carriage at right, set machine for 1×1 rib. Using MC, cast on 67 [73, 77, 81, 85] sts in 1×1 rib. Work as for back and front from * to *.

MACHINES WITHOUT RIBBER

Push 68 [74, 77, 80, 86] Ns to WP. Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT−2 and MC, K 4 rows. K 4 rows A, 4 rows MC, 4 rows B, 4 rows MC, 4 rows A and 33 rows MC. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MC evenly along the row. Unravel WY when work is completed.

ALL MACHINES

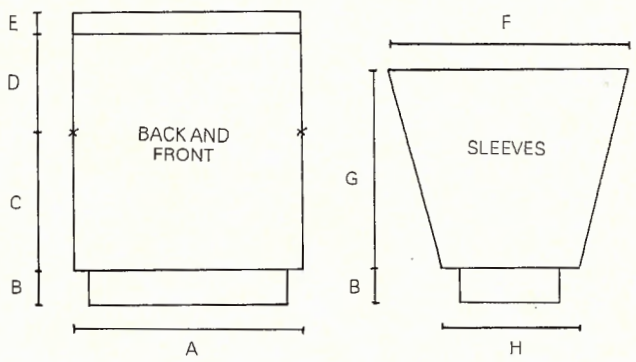
With P side facing, replace sts from lower edge of sleeve on to Ns gathering evenly. Using MT and MC, K 1 row. Cast off.

PRESSING

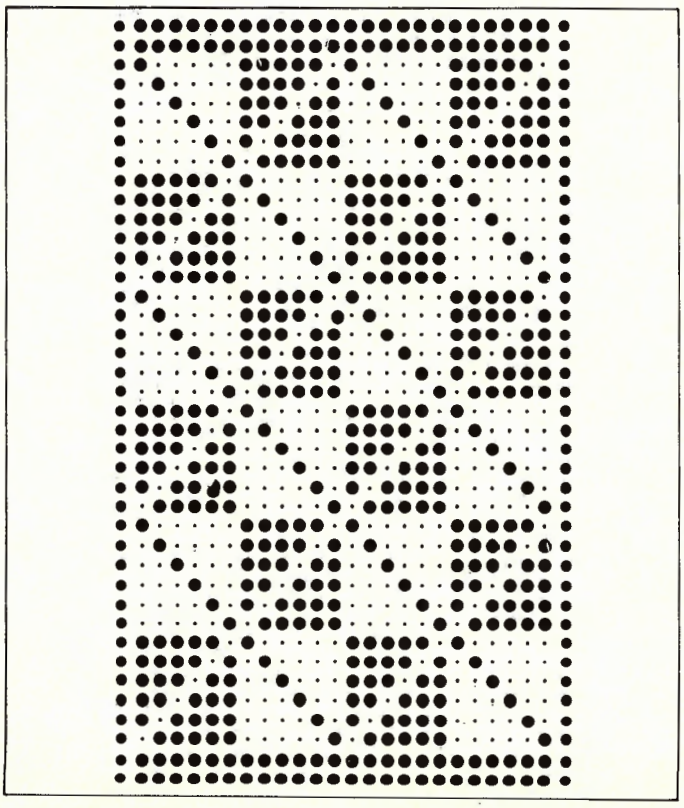
With wrong side facing, pin out all pieces to measurements given. Cover with a damp cloth and press carefully with a cool iron.

MAKING UP

Join shoulder seams for approx 14 [14, 14, 15, 15] cm. Set in sleeves between markers. Join side and sleeve seams.



A = 46 [50, 52, 54, 56] cm
B = 7.5 cm
C = 28.5 [27.5, 29, 30, 30.5] cm
D = 20 [21, 21, 22, 23] cm
E = 4 cm
F = 48 [50, 50, 52, 54] cm
G = 40 [40, 41.5, 41.5, 43.5] cm
H = 28 [30, 31.5, 32.5, 34] cm



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DEAR ANNE...

Dear Anne
I was interested to read about Shelagh Hollingworth's difficulty, in 'Talking Toyota', of getting a single motif on a machine without this facility.
Here is my suggestion. Decide where you want the motif to appear and note the needle numbers which cover the width of the motif. Next select a pattern card which has an easily identifiable line on it, such as only having one hole in a line, or one group of holes. Place this in the machine and set the carriage for pattern knitting. (You don't need any wool at this stage.) Run the carriage across the bed and see which needles are selected. You will notice that the pattern is repeated every so often along the bed according to the width of the card, every 18 or 24 stitches usually. From this you will be able to determine exactly which needles cover the repeated pattern.
Let us suppose you want to put a 14 stitch wide motif on needles R/H 21-35. This falls nicely in the first repeat of a 24 stitch machine, so we will take that one first.
Take a blank punch card and mark out, in pencil, the shape of your motif so that it covers an area from the 9th hole to the 23rd hole, counting from the left. When you are satisfied it looks right, punch the card.
Set up the machine with the new card, remember that it has to be moved down so many lines from the first one visible above the slot. On my machine it is seven lines down. Knit until you reach the row where you want the motif to start and engage card. On the next run you will see what needles are selected for the first, bottom, row of your motif and naturally this is repeated along the bed. All you have to do now is to push back all unwanted needles to position 'B' – that is all needles that lie outside R/H 21 – 35.
As you run the carriage across, the second colour will only be picked up by the needles left in position 'C' but the carriage will set up the needles for the second row of your motif. Once again all unwanted needles must be pushed back to working position. Repeat this for each row of motif.
In the case of the 18 stitch machine, the procedure will be the same but the motif must be split so that it starts from the 12th hole across to the 18th, then continue from the 1st hole to the 7th. This method would also be adopted on the 24 stitch machine if we had chosen to place our motif from, say, R/H needles 25 to 39.
I'm sorry if this explanation has been overlong, but I felt it was necessary to make it perfectly clear.

R S Chamberlin
Tinshill
Leeds

Many thanks indeed for such very clear instructions.

Dear Anne
My Toyota KS901 lived for 18 months, to my frustration, in the attic. But, reading other people's problems in your magazine, made me feel I wasn't quite so daft after all. Now I'm knitting some lovely jumpers. I have also just got a secondhand Chunky Knitmaster Model 155 and look forward to some nice patterns in MKM.
Being a one-parent family I find accessories a bit expensive, so if any of your readers have items for the two models above for sale, I would love to hear from them. My friend in the same family circumstances has just had a Knitmar E2302 given to her. Does anyone have a tool kit and an instruction book she could buy?

June Darnell
Witham, Essex

Glad to hear you've got your machine out of the attic, June. If anyone can help June or her friend, please write to us and we'll pass your letters on to them.

Dear Anne
Do any of your readers know if there is anyone in the London area who does repairs on a call-out system? So far I have only seen one advertised in Rochdale which, as you can see from my address is not much help to me. I have a Knitmaster 260 that needs repairs through constant use.

Mrs M L Collins
Camberwell, London SE5

Dear Anne
I have an old Passap Combi knitting machine, but have no idea how it works. Is there an instruction book still available for this machine? If so I would be most grateful if anyone could give me details of how I can get one.

Janet Williams
Mold, Clwyd

If you can help Janet, please send me your letters and I'll forward them on to her.

Dear Anne
I recently purchased a second-hand Knitmaster Seam Maker SM9. It was made by Knitmaster in England, I don't know when although I understand it is some considerable time since Knitmaster manufactured in this country.
I wonder if any of your readers could help me track down replacement needles for this machine as I understand it is now obsolete. It is in immaculate condition and I have a feeling it might never have been used. I am afraid if I break the needle that is in it, it will be renderd useless. I have already contacted Knitcraft at West Drayton, who deals in parts for all Knitmaster knitting machines, but they have neither heard of, nor seen, one of these machines.

Mrs B J Burns
Feltham, Middlesex

Can anyone help Mrs Burns? If so, please write to me and I'll pass any information on to her.

Dear Anne
I wonder if you could help me through your magazine. Many years ago I knitted several very pretty suits with my Passap machine but, the old story, someone borrowed the pattern and it was never returned. Recently, however, someone in our knitting club was given an old Passap machine and with it were a batch of Passap pattern catalogues. One of these shows the pattern I refer to. It is in catalogue No 3 and the pattern is No 18. If is for a 6-7 year old and is knitted in Fair Isle Fingering.
If anyone, anywhere, has got this pattern I would be very grateful if they could send me a photocopy – I will cover any expense incurred.

Vera Bedborough
West Drayton, Middlesex

And let's hope anyone reading Vera's letter who's borrowed someone else's pattern(s) will have their conscience's pricked and return it (them)!

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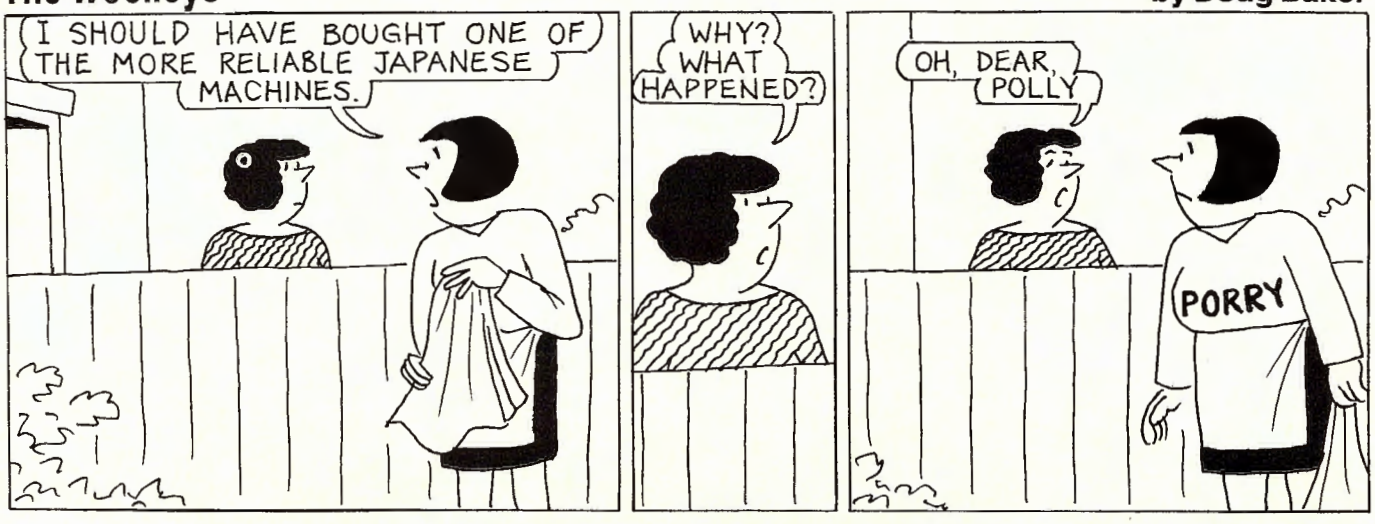
The Woolleys

by Doug Baker



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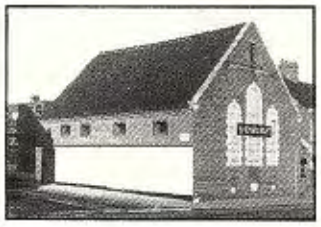

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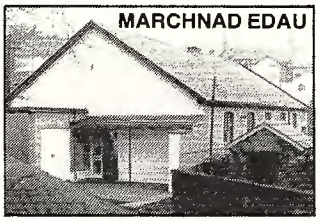

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10/11 LACE AND CABLE TOP AND SKIRT

PATTERN RATING

** Fairly easy, for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge machines with or without ribber.

MATERIALS

Amberyarn Flits.
TOP
1 [1, 1] × 340g cone in MY.
SKIRT
1 [1, 2, 2, 2, 2] × 340g cones in MY.
Elastic to fit waist.

Flits is 52% Acrylic, 48% Viscose. If you have difficulty obtaining this yarn and would like a list of your local stockists, please write to Amberyarn, Greendale Mills, Thackley Old Road, Windhill, Shipley, West Yorkshire.

SILVER GAUGE READING

Medium yarn.

MEASUREMENTS

TOP
To fit bust 76-82 [87-92, 97-102] cm, 30-32 [34-36, 38-40] in.
Actual size 91 [99, 109] cm, 35¾ [39, 43] in.
Length to back neck 55.5 cm, 21¾ in.
SKIRT
To fit waist 61 [66, 71, 76, 82, 87] cm, 24 [26, 28, 30, 32, 34] in.
Actual size 69 [74, 78, 83, 89, 94] cm, 27¼ [29¼, 30¾, 32¾, 35, 37] in.
Knitted length to waistband 57.5 cm, 22¾ in.
Pressed length 71 cm, 28 in.

Instructions are written for the smallest size, larger sizes follow in square brackets. If only one figure is given, it applies to all sizes.

TENSION

30 stitches and 42 rows to 10 cm, 4 in measured over lace and cable pattern (tension dial setting approximately 7).
26 stitches and 40 rows to 10 cm, 4 in measured over stocking stitch (tension dial setting approximately 7).
21 stitches and 45 rows to 10 cm, 4 in measured over stocking stitch when pressed (tension dial setting approximately 7).

For perfect results, please check your tension carefully.

ABBREVIATIONS

See page 4.

KNITTING NOTES

We used knit side of knitting as right side of garment.
When shaping in HP always take yarn round first inside N in HP to prevent a hole forming.
CABLE PANEL
Cable panel is worked over 6 Ns between Ns in NWP and counting from the right these are numbered 1 to 6.
* Cross sts 1, 2 and 3 behind sts 4, 5 and 6. K 10 rows. Rep from * throughout.

TOP

BACK AND FRONT ALIKE

MACHINES WITH RIBBER
With ribber in position and carriage at right, set machine for 1×1 rib. Push 69 [75, 83] Ns at left and 68 [74, 82] Ns at right of centre 0 to WP. 137 [149, 165] Ns. Push corresponding Ns on ribber to WP. Arrange Ns for 1×1 rib. Using MY, cast on and K 3 tubular rows. Carriage is at right. Set carriage for 1×1 rib knitting. Set RC at 000. Using MT−3/MT−3, K 24 rows. Transfer sts for st st. Inc 1 st at right edge. 138 [150, 166] sts.
MACHINES WITHOUT RIBBER
Push 69 [75, 82] Ns at left and 68 [74, 82] Ns at right of centre 0 to WP. 137 [149, 164] Ns. Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT−2 and MY, K 55 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MY evenly along the row. Unravel WY when work is completed.
1ST AND 2ND SIZES
Inc 1 st at right side.
3RD SIZE
Inc 1 st at each end.
ALL SIZES
138 [150, 166] sts.
ALL MACHINES
Transfer sts for lace and cable patt and push empty Ns to NWP. Set RC at 000. Using MT, cont in lace and cable patt, K 112 rows.
SHAPE SLEEVES
Cast on 12 [14, 14] sts at beg of next 2 rows. 162 [178, 194] sts. Transfer sleeve sts for patt and push empty Ns to NWP, leaving 17 [8, 9] Ns at each end in WP. K 82 rows. Push Ns from NWP to WP. Using MT+2, K 1 row. Cast off loosely.

SHOULDER BANDS (TWO ALIKE)

Push 22 Ns to WP. Counting from left edge. Push 4th and 11th Ns back to NWP. Using MY, cast on by hand. Using MT, K 5 rows. Cont in cable patt, K until work measures 54 [59, 64.5] cm. Cast off loosely.

SLEEVE BANDS

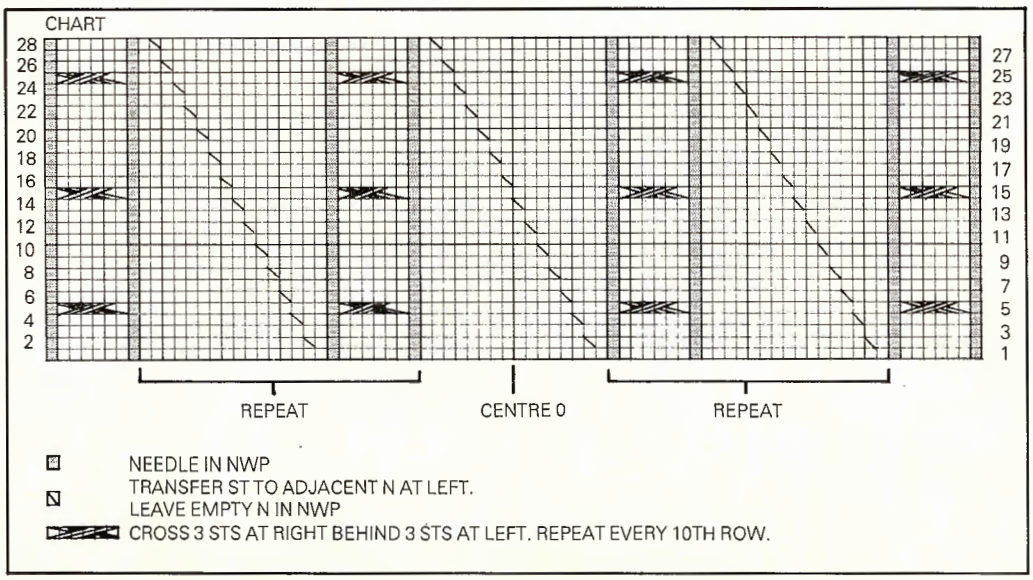
Sew cable edge of shoulder bands to back and front; fold in half and catch down on inside. Join shoulder seams for 15 [20, 20] cm.
MACHINES WITH RIBBER
With ribber in position and carriage at right, set machine for 1×1 rib. Using MY, cast on 131 sts in 1×1 rib. K 3 tubular rows. Carriage is at right. Set carriage for 1×1 rib knitting. Set RC at 000. Using MT−3/MT−3, K 6 rows. Transfer sts for st st. Using MT, K 1 row.
MACHINES WITHOUT RIBBER
Push 131 Ns to WP. Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT−2 and MY, K 15 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MY evenly along the row. Unravel WY when work is completed.
ALL MACHINES
With P side facing, pick up 131 sts along lower edge of sleeve and place on to Ns. Using MT+2, K 1 row. Cast off.

PRESSING

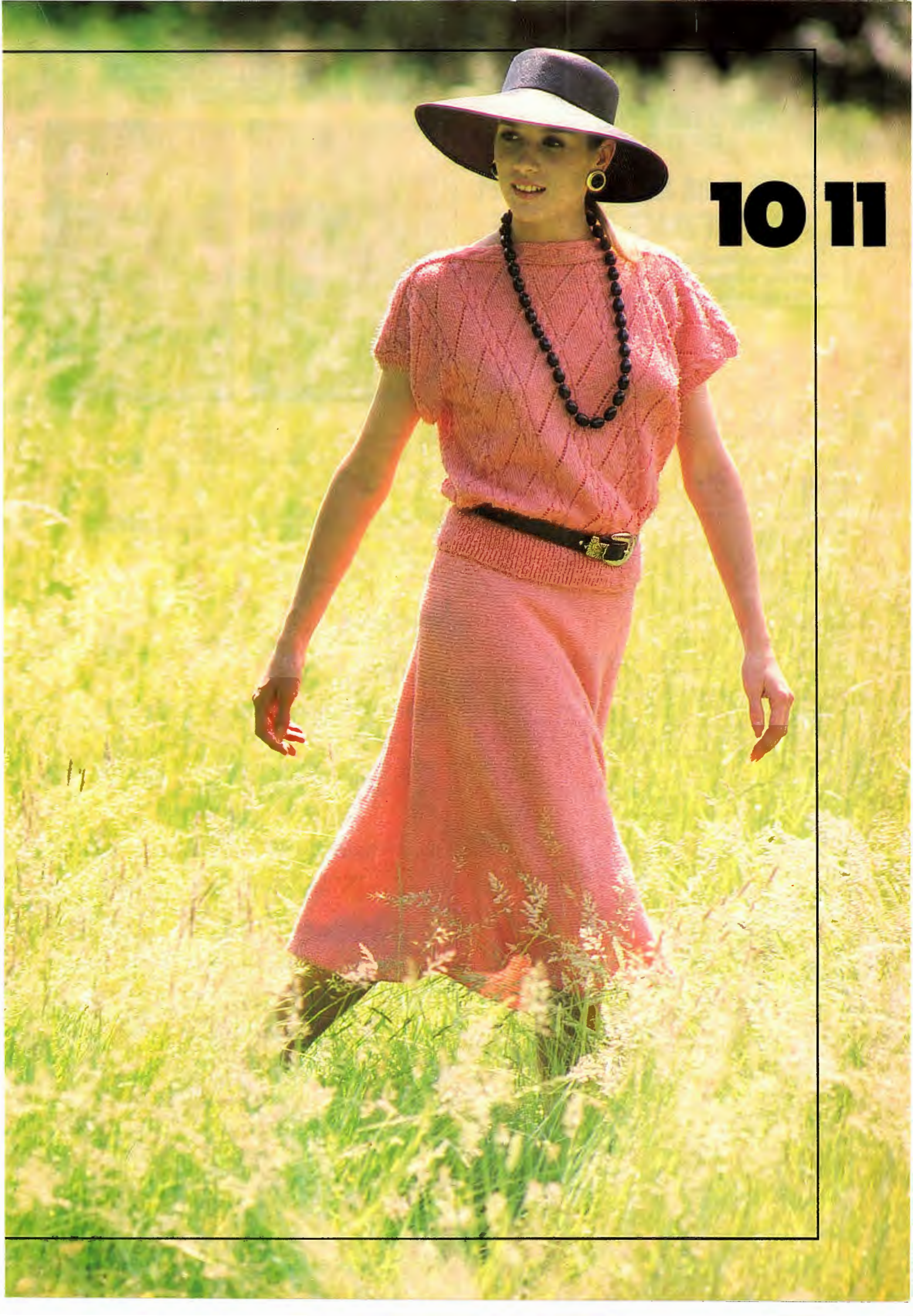
With wrong side facing, pin out all pieces to measurements given. Cover with a damp cloth and allow to dry.

52 ▶

"Before he could put my knitting tuition video on, he had to send off for a video on how to operate a video machine."



Hat, The Hat Shop. Jewellery, Miss Selfridge. Belt, Salisburys. Tights, Pretty Polly.


10 11

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◄ 50

MAKING UP

Join side and sleeve seams.

SKIRT

MAIN PART

Push 150 Ns to WP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MY, K 11 rows.
* Push 20 Ns at left to HP on next and foll 5 alt rows, K 1 row. Push 20 inside Ns from HP to UWP on next and foll 5 alt rows **.
K 23 rows *.
Rep from * to * 13 [14, 15, 16, 17, 18] more times than from * to **.
K 11 rows. Using WY, K a few rows and release from machine.

WAISTBAND (TWO PIECES)

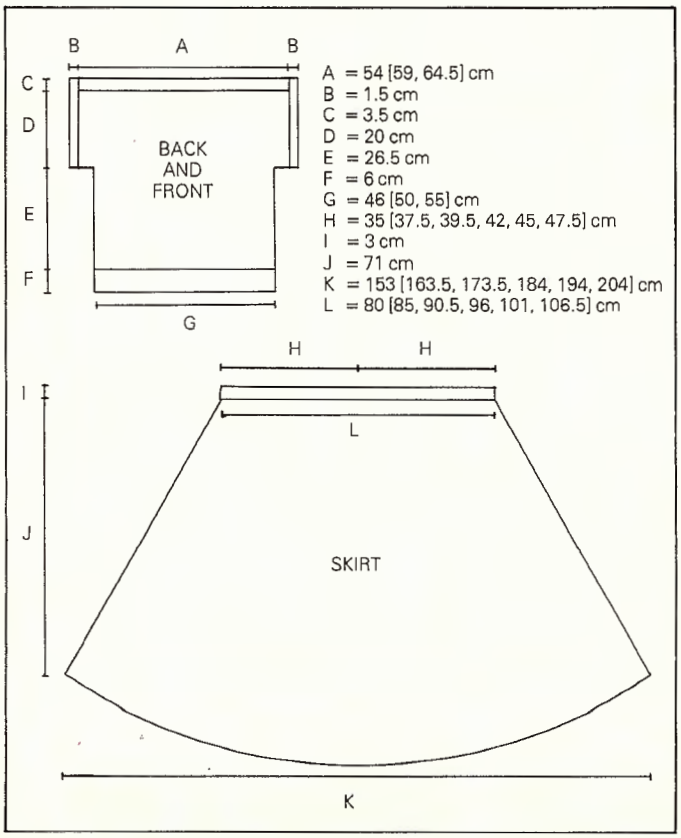
Push 92 [98, 104, 110, 118, 124] Ns to WP. With P side facing, pick up 92 [98, 104, 110, 118, 124] sts along half of waist edge and place on to Ns. Set RC at 000. Using MT–1 and MY, K 24 rows. Cast off loosely.

PRESSING

With wrong side facing, pin out all pieces to measurements given. Steam carefully.

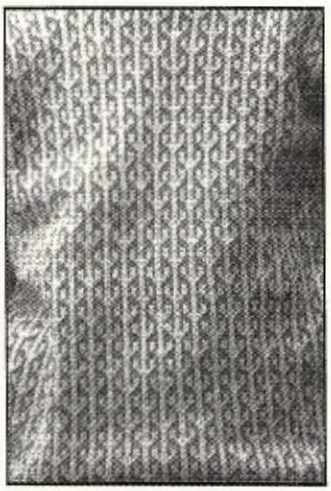
MAKING UP

Graft seam. Join waistband seam. Fold waistband in half to inside and catch down, leaving a small opening. Insert elastic and join ends securely. Close opening.



A = 54 [59, 64.5] cm
B = 1.5 cm
C = 3.5 cm
D = 20 cm
E = 26.5 cm
F = 6 cm
G = 46 [50, 55] cm
H = 35 [37.5, 39.5, 42, 45, 47.5] cm
I = 3 cm
J = 71 cm
K = 153 [163.5, 173.5, 184, 194, 204] cm
L = 80 [85, 90.5, 96, 101, 106.5] cm

12/13 CHILD'S UNI-SEX LEISURE SUIT



PATTERN RATING

** Fairly easy, for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge punchcard machines with or without ribber. We used a Knitmaster 360.

MATERIALS

Amberyarn Silvana.
1 × 340g cone in Orange (MC).
1 × 340g cone in Yellow (C).
Elastic to fit waist.

Silvana is 80% Acrylic, 20% Nylon. If you have difficulty obtaining this yarn and would like a list of your local stockists, please write to Amberyarn, Greendale Mills, Thackley Old Road, Windhill, Shipley, West Yorkshire.

SILVER GAUGE READING

Medium yarn.

MEASUREMENTS

SWEATER
To fit chest 61 [66, 71, 76, 82] cm, 24 [26, 28, 30, 32] in.
Actual size 74 [79, 83, 87, 91] cm, 29¼ [31, 32¾, 34¼, 35¾] in.
Length to shoulder 43.5 [46.5, 49.5, 52.5, 55.5] cm, 17¼ [18¼, 19½, 20¾, 22] in.
Sleeve seam 32.5 [35, 37.5, 40, 42.5] cm, 12¾ [13¾, 14¾, 15¾, 16¾] in.
PANTS
Inside leg seam 36 [44, 50.5, 58, 62.5] cm, 14¼ [17¼, 20, 22¾, 24¾] in.

Instructions are written for the smallest size, larger sizes follow in square brackets. If only one figure is given, it applies to all sizes.

TENSION

29 stitches and 32 rows to 10 cm, 4 in measured over Fair Isle (tension dial setting approximately 8).
27 stitches and 38 rows to 10 cm, 4 in measured over stocking stitch on MT–1 (tension dial setting approximately 7).

For perfect results, please check your tension carefully.

ABBREVIATIONS

See page 4.

KNITTING NOTES

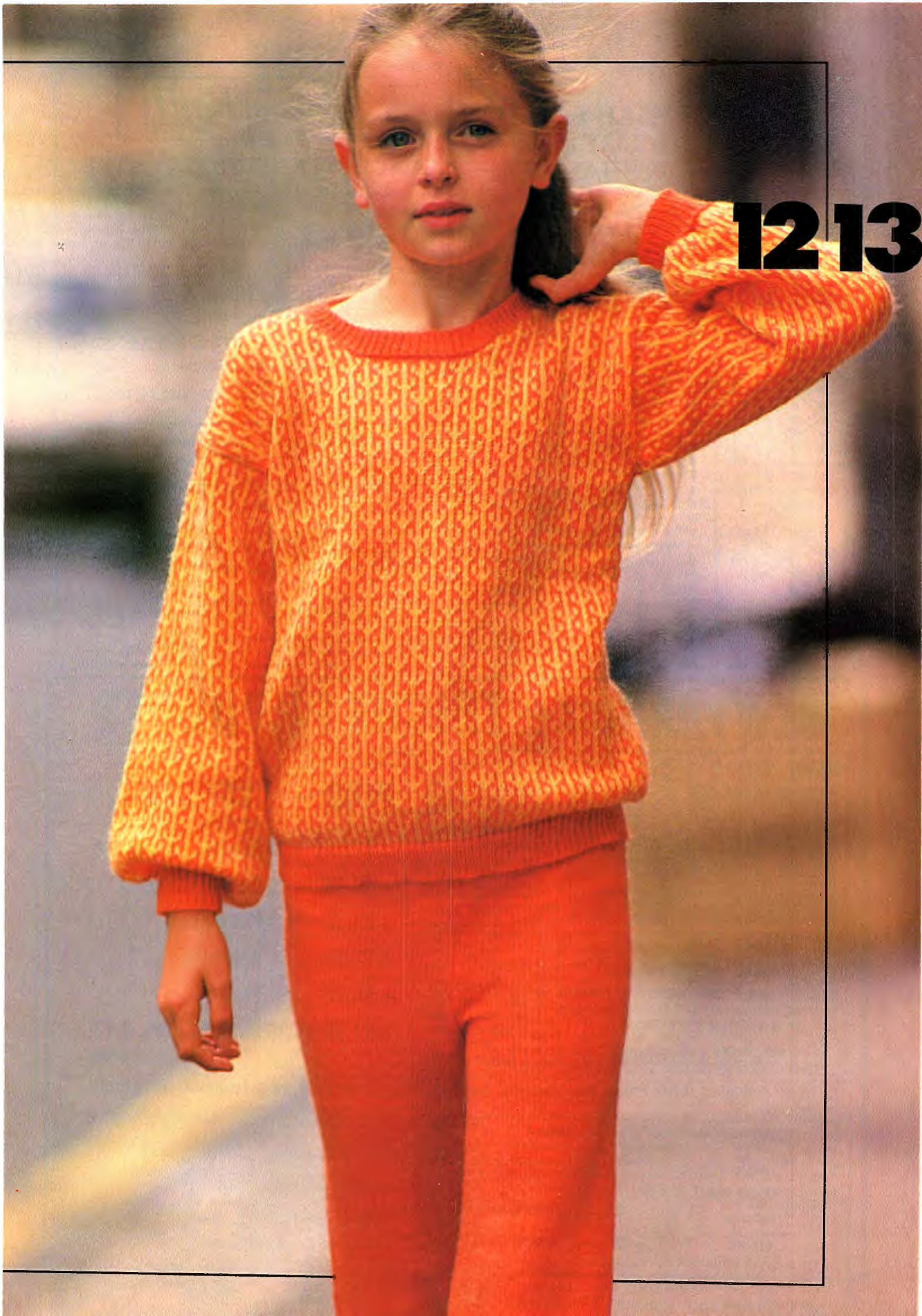
We used knit side of knitting as right side of garment.
The card on page 55 should be punched, if required, before starting to knit.

SWEATER

BACK

MACHINES WITH RIBBER
With ribber in position and carriage at right, set machine for 1×1 rib. Push 55 [58, 61, 64, 67] Ns at left and right of centre 0 to WP. 110 [116, 122, 128, 134] Ns. Push corresponding Ns on ribber to WP. Arrange Ns for 1×1 rib. Using MC, cast on and K 3 tubular rows. Carriage is at right. Set carriage for 1×1 rib knitting. Set RC at 000. Using MT–5/MT–4, K 20 rows. Transfer sts for st st.
MACHINES WITHOUT RIBBER
Push 55 [58, 61, 64, 67] Ns at left and right of centre 0 to WP. 110 [116, 122, 128, 134] Ns.
* Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT–3 and MC, K 35 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MC evenly along the row. Unravel WY when work is completed *.
ALL MACHINES

Socks and shoes, Mothercare.
55 ►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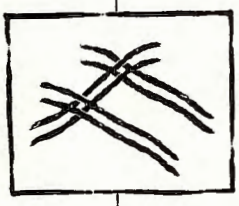

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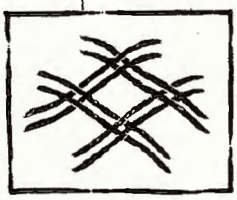

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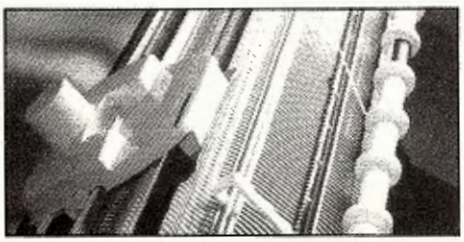

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◀ 52

Insert punchcard and lock on first row. Set carriage for patt. Set RC at 000. Using MT, K 1 row. Release card and cont in Fair Isle with MC in feeder 1(A) and C in feeder 2(B) **.
K 126 [136, 146, 156, 166] rows. Cont in st st and MC, K 1 row. RC shows 128 [138, 148, 158, 168] Place a marker between sts 20 and 21 [20 and 21; 25 and 26, 25 and 26, 25 and 26] at left and right of centre 0. Cast off.

FRONT

Work as for back to **.
K 105 [115, 115, 125, 135] rows. RC shows 106 [116, 116, 126, 136], 22 [22, 32, 32, 32] rows less have been worked to shoulder than on back.
SHAPE NECK
Note patt row on card. Using nylon cord, K 67 [70, 73, 76, 79] sts at left by hand taking Ns down to NWP. Cont on rem sts for first side.
K 2 rows. Dec 1 st at neck edge on next and every foll alt row until 35 [38, 36, 39, 42] sts rem. K 4 rows. Cont in st st and MC. K 1 row. Cast off.
With carriage at right, unravel nylon cord over 24 Ns at right bringing Ns back to WP. Cont in st st and MC, K 1 row. Using WY, K a few rows and release from machine.
With carriage at right, unravel nylon cord over rem Ns bringing Ns back to WP. Lock card on number previously noted. Set carriage for patt and take to left without knitting. Release card and cont in Fair Isle. Finish to correspond with first side reversing shapings.

SLEEVES

Push 47 [50, 53, 56, 59] Ns at left and right of centre 0 to WP. 94 [100, 106, 112, 118] Ns. Using MT and WY, cast on and K a few rows ending with carriage at right.
Insert punchcard and lock on first row. Set carriage for patt. Set RC at 000. Using MC, K 1 row. Release card and cont in Fair Isle patt with MC in feeder 1(A) and C in feeder 2(B). K 96 [104, 112, 120, 128] rows. Cont in st st, MT+2 and MC, K 1 row. RC shows 98 [106, 114, 122, 130]. Cast off.

CUFFS

MACHINES WITH RIBBER
With ribber in position and carriage at right, set machine for 1×1 rib. Using MC, cast on 47 [50, 53, 56, 59] sts in 1×1 rib. * K 3 tubular rows. Carriage is at right. Set carriage for 1×1 rib knitting. Set RC at 000. Using MT−5/MT−4, K 20 rows. Transfer sts for st st. Using MT, K 1 row *.
MACHINES WITHOUT RIBBER
Push 47 [50, 53, 56, 59] Ns to WP. Work as for back from * to *. Using MT, K 1 row.
ALL MACHINES
With P side facing, replace sts from lower edge of sleeve on to Ns, placing 2 sts tog on to each N. Unravel WY. Using MT, K 1 row. Using MT+2, K 1 row. Cast off.

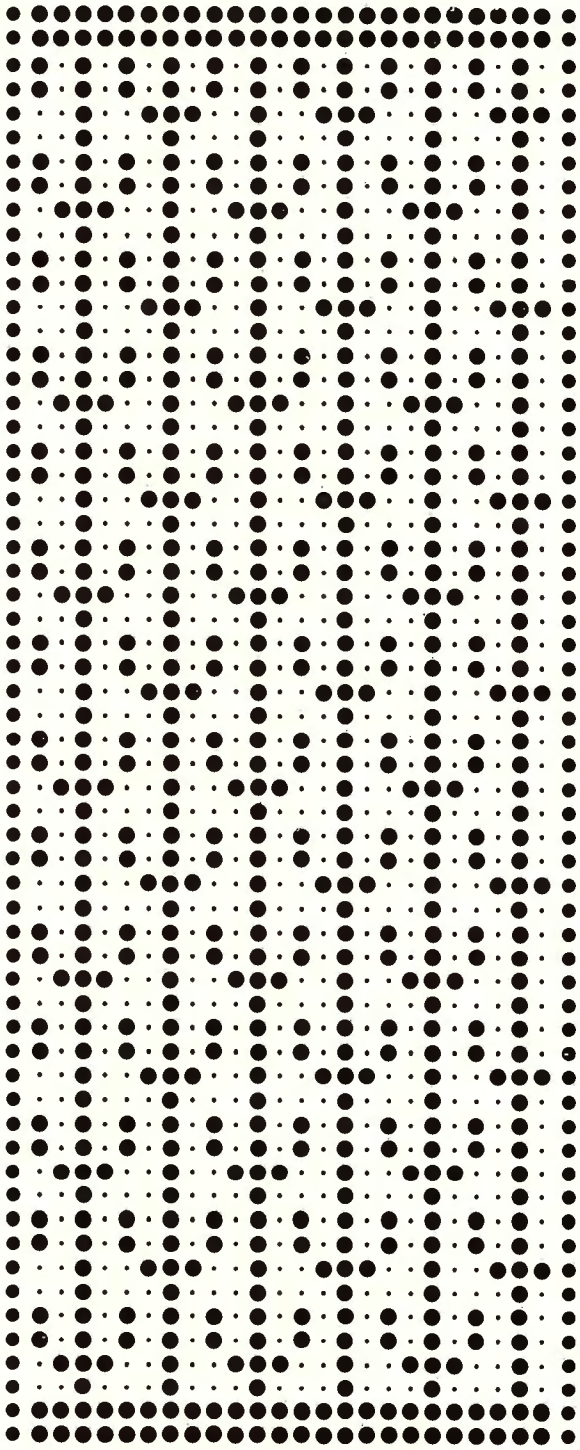
NECKBAND

Join right shoulder seam.
MACHINES WITH RIBBER
With ribber in position and carriage at right, set machine for 1×1 rib. Using MC, cast on 100 [100, 130, 130, 130] sts in 1×1 rib. K 3 tubular rows. Carriage is at right. Set carriage for 1×1 rib knitting. Set RC at 000. Using MT−5/MT−4, K 10 rows. Transfer sts for st st. Using MT, K 1 row.
MACHINES WITHOUT RIBBER
Push 101 [101, 131, 131, 131] Ns to WP. Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT−1 and MC, K 4 rows. Using MT−2, K 9 rows. Using MT−1, K 4 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MC evenly along the row. Unravel WY when work is completed. Using MT, K 1 row.
ALL MACHINES
With P side facing, pick up sts around neck edge and place on to Ns. Using MT, K 1 row. Using MT+2, K 1 row. Cast off.

PRESSING

With wrong side facing, pin out all pieces to measurements given. Cover with a damp towel and leave until dry.

58 ▶



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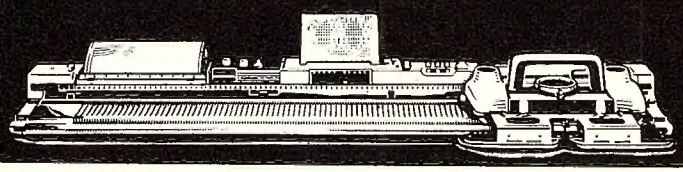

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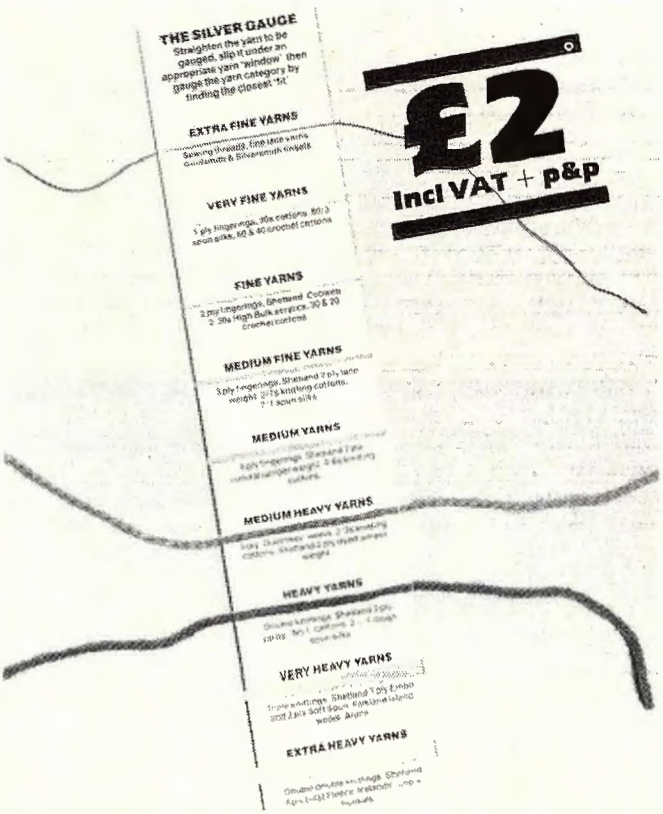

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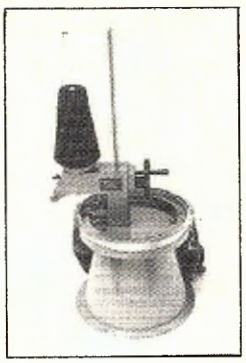

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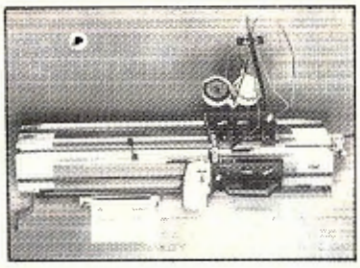

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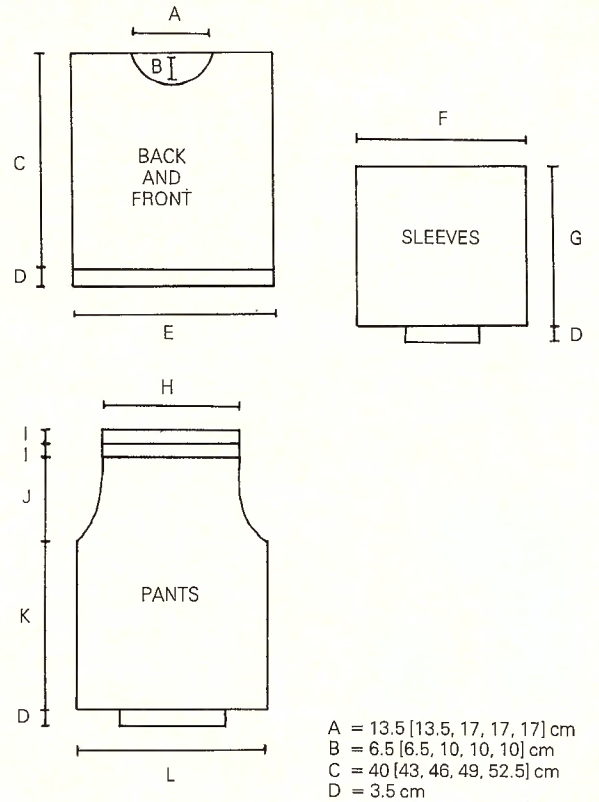

A = 13.5 [13.5, 17, 17, 17] cm
B = 6.5 [6.5, 10, 10, 10] cm
C = 40 [43, 46, 49, 52.5] cm
D = 3.5 cm
E = 37.5 [40, 42, 44, 46] cm
F = 32 [34, 36.5, 38.5, 40.5] cm
G = 30.5 [33, 35.5, 38, 40.5] cm
H = 26 [28.5, 31, 33, 35] cm
I = 2.5 cm
J = 15 [17, 18, 19, 20.5] cm
K = 32 [40, 46.5, 54, 58.5] cm
L = 36.5 [38.5, 41, 43.5, 45.5] cm

MAKING UP

Join left shoulder and neckband seam. Set in sleeves matching centres to shoulder seams. Join side and sleeve seams.

PANTS

RIGHT HALF

Push 36 Ns at left and 63 [69, 76, 82, 87] Ns at right of centre 0 to WP. 99 [105, 112, 118, 123] Ns. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using MT−1 and MC, K 122 [152, 178, 206, 224] rows.

SHAPE CROTCH

Cast off 6 sts at beg of next 2 rows. Dec 1 st at each end of next and every foll alt row until 71 [77, 84, 90, 95] sts rem. K 39 [47, 51, 55, 59] rows. RC shows 178 [216, 246, 278, 300].

SHAPE BACK

Push 32 [32, 37, 37, 37] Ns at left to HP, K 1 row. Push 1 N at left to HP, K 1 row.

* Push 9 Ns at left to HP, K 1 row. Push 1 N at left to HP, K 1 row. Rep from * 2 more times. Push Ns from HP to UWP, K 2 rows. Using MT−2, K 10 rows. Using MT+2, K 1 row. Using MT−2, K 9 rows. Using MT+2, K 1 row. Cast off loosely.

LEFT HALF

Work as for right half reversing the shapings by reading left for right and right for left.

LEG CUFFS

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1×1 rib. Using MC, cast on 49 [52, 56, 59, 62] sts in 1×1 rib. Work as for cuffs of sweater from * to *.

MACHINES WITHOUT RIBBER

Push 50 [53, 56, 59, 62] Ns to WP. Work as for back of sweater from * to *. Using MT, K 1 row.

ALL MACHINES

With P side facing, replace sts from lower edge on to Ns, gathering evenly. Unravel WY. Using MT, K 1 row. Using MT+2, K 1 row. Cast off.

PRESSING

With wrong side facing, pin out all pieces to measurements given. Cover with a damp towel and leave until dry.

MAKING UP

Join centre front and centre back seams. Join inside leg seams. Fold waistband in half to inside and catch down, leaving a small opening. Insert elastic and join ends.

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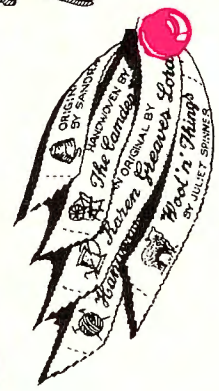

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SPOTLIGHT ON *Orchis*

CATHERINE WOOD

A chance decision, to go to a machine knitting course, led to Catherine Wood becoming what she is today – a designer producing a wide range of punchcard patterns for Passap Duomatic machines.

She is the first to admit that she has had no design training but, "I've been drawing since I was out of my cot". At school, when choosing her O-level options she wanted to take art, "but you couldn't take domestic science and art so, as I had thought about catering as a career, practicality won and I dropped art".

After school she trained in hotel catering and later, when she was between jobs – "I've done all kinds of things, for instance I was a trek leader at a riding stables" – decided to fill in time at an Adult Education course. Quite by chance she chose machine knitting.

"My mother had a Knitmaster 321, hardly used and in the usual place, under the bed. I went to the class, got hooked then took and passed the ULCI home machine knitting (Part 1) exam."

However, to take Part 2 of the exam she needed a machine capable of doing double bed work. Which to choose? She saw some knitting done on a Passap machine and was impressed. She also liked the machine itself, "I felt it wouldn't date so quickly as some machines because new attachments were made to fit the existing machine, not the other way round."

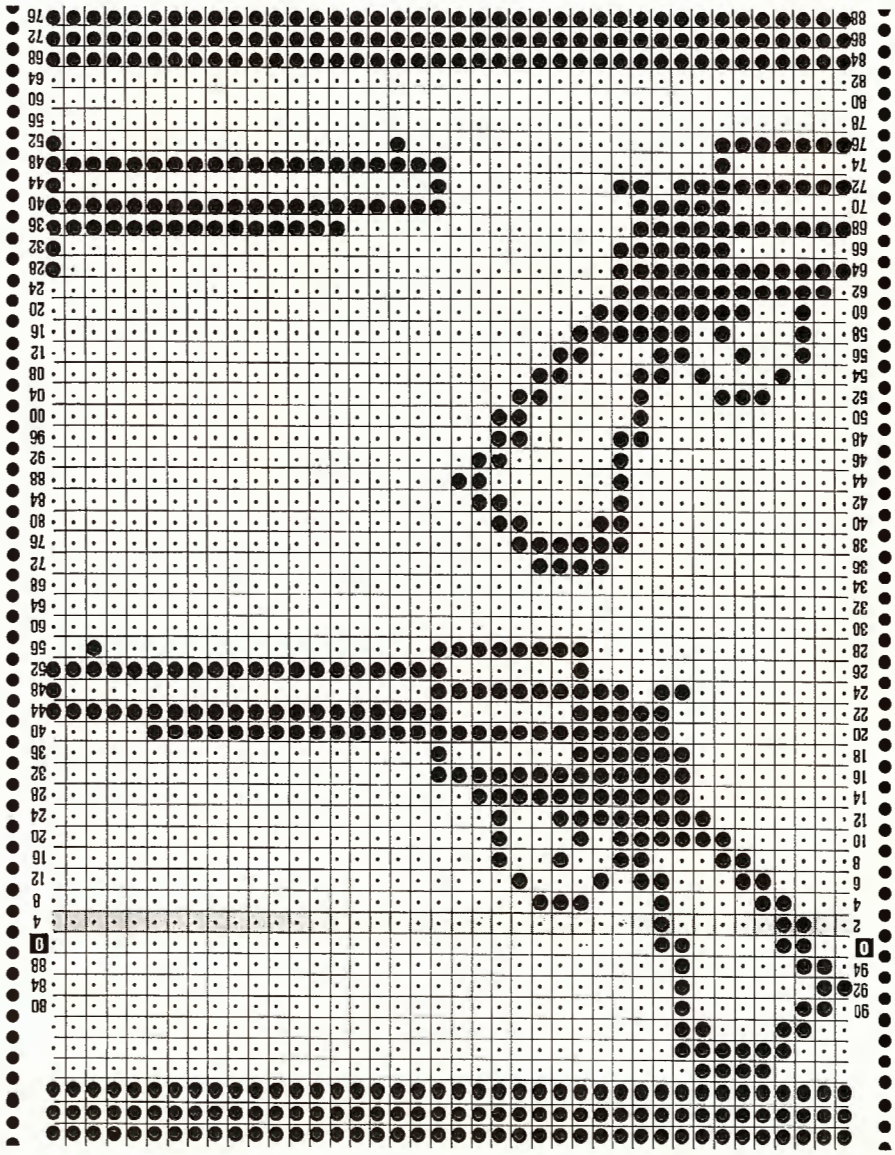
Having made her decision, Catherine managed to get a loan and bought a Pass Duo 80 complete with Deco, U70 and 4 colour changer. With it she took, and passed, Part 2 of the exam.

Although at the course Catherine and her fellow students were taught to punch their own cards, she found that there was a demand for a wider range of 40 stitch punchcard patterns. People lack confidence to produce their own, also they have a fear of using the Deco, which Catherine finds easier than hand selection. Since finishing the course she keeps in personal touch with Passap machine owners – grass roots research which enables her to find out the kind of designs people want. "I've discovered that in every walk of life there are people with Passap machines. They go to Passap clubs and so I get feedback from them and their friends the whole time."

With the aid of the Manpower Services Commission's Enterprise Allowance Scheme, Catherine was able to set up a small business producing punchcard patterns which she sells by mail order from her home in Great Harwood, near Blackburn. She feels she is very lucky to have been able to combine her two loves, machine knitting and drawing.

Catherine finds that her motifs are in greatest demand at the moment – the head of a German shepherd dog is a favourite. Three or four colour designs – sheep with black faces, ladybirds and robins with red breasts – are the ones she enjoys doing the most. The people who buy them can choose how to use them, as motifs, a border or as an all-over design – they have great potential. And this potential in machine knitting is something Catherine wants to pass on with her designs. She's succeeding very well as you can see from her punchcard patterns of pistols and a cone of yarn. She's sent them in specially for our readers and we'll feature an original 'Orchis' design each month.

Catherine adds, "The pistol card obviously caters for children and gun enthusiasts but I chose the cone of yarn pattern because many knitters produce garments with patterns of their family's and friend's interests but more for themselves"! We look forward to including Catherine's cards, each month but if, in the meantime you'd like more details of Catherine's work you can contact: Orchis (C. L. Wood), 20 Arthur Street, Great Harwood, Blackburn, Lancs BB6 7RU.



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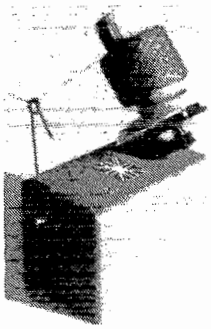

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Sat 26th. ROMFORD
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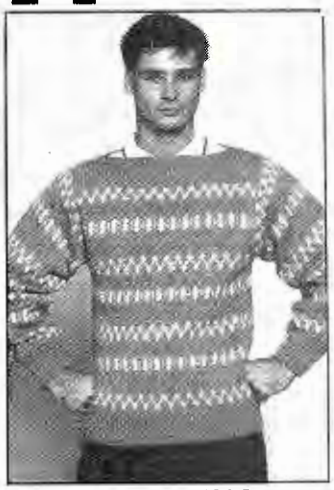
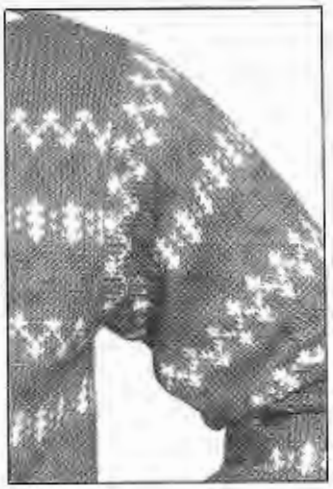




PATTERN RATING

** Fairly easy, for knitters with some experience.

MACHINES

This pattern is suitable for chunky machines with or without punchcard facility with 111 [111, 115, 119] Ns or more. We used a Brother 250 (see note below).

MATERIALS

Robin Landscape DK.
6 [6, 7, 7] × 50g balls in Truffle (MC).
2 [2, 2, 2] × 50g balls in Grey (A).
2 [2, 2, 2] × 50g balls in Cream (B).
Pair 3¼ mm knitting needles.

Landscape DK is 75% Courtelle, 25% Wool. If you have difficulty obtaining this yarn and would like a list of your local stockists, please write to Robin Wools, Robin Mills, Idle, Bradford, Yorkshire BD10 9TE.

SILVER GAUGE READING

Heavy yarn.

MEASUREMENTS

To fit chest 87 [92, 97, 102] cm, 34 [36, 38, 40] in.
Actual size 90 [95, 101, 106] cm, 35½ [37½, 39¾, 41¾] in.
Length to shoulder 65 [65, 66, 66] cm, 25½ [25½, 26, 26] in.
Sleeve seam 47 [47, 48, 48] cm, 18½ [18½, 19, 19] in.

Instructions are written for the smallest size, larger sizes follow in square brackets. If only one figure is given, it applies to all sizes.

TENSION

22 stitches and 30 rows to 10 cm, 4 in measured over Fair Isle patt (tension dial setting approximately 2, keyplate 1).

For perfect results, please check your tension carefully.

ABBREVIATIONS

See page 4.

KNITTING NOTES

We used knit side of knitting as right side of garment. Instructions are given for knitting ribs by hand, if you prefer to use a ribbing attachment, use the sts and measurements quoted with tension dial setting as tight as possible for 1×1 rib.

PUNCHCARD MACHINES

The following card should be punched, if required, before starting to knit.

Two colour Fair Isle rows should be knitted with the first colour given in the back feeder 1(A) to knit the background and the second colour given in the front feeder 2(B) to knit the contrast pattern.

FAIR ISLE PATTERN

K 2 rows MC only (st st), 8 rows MC/A, 2 rows MC only (st st), 9 rows MC/B, 2 rows MC only (st st), 7 rows MC/A, 2 rows MC only (st st) and 6 rows MC/B.

These 38 rows form patt.

MACHINES WITHOUT PUNCHCARD

Work from charts shown below.

BACK AND FRONT ALIKE

Using 3¼ mm needles and MC, cast on 95 (101, 107, 113] sts and work in rib as follows:-

1ST ROW (Right side) K 1, * P 1, K 1; rep from * to end.

2ND ROW P1, * K 1, P 1; rep from * to end.

Rep these 2 rows for 8 cm, 3¼ in, ending with a 1st row.

Push 50 (53, 56, 59] Ns at left and 51 [54, 57, 60] Ns at right of centre 0 to WP. 101 [107, 113, 119] Ns. With carriage at right, transfer sts to machine Ns, inc 6 sts evenly.

Insert punchcard and lock on first row. Set carriage for patt. Set RC at 000. Using MT and MC, K 1 row. Release card and cont in Fair Isle patt, K 95 rows. RC shows 96 and work measures 40 cm, 15¾ in.

SHAPE ARMHOLE

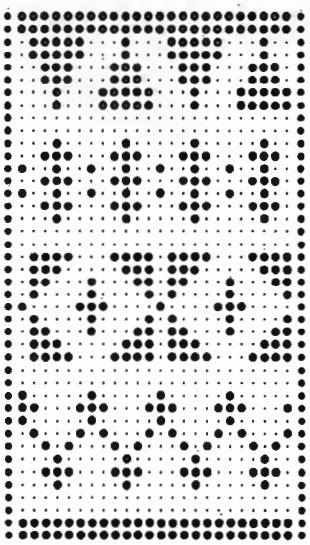
Cast off 10 sts at beg of next 2 rows. 81 [87, 93, 99] sts. K 55 rows.

Cont in st st and MC, K 1 [1, 3, 3] rows. RC shows 154 [154, 156, 156] and work measures 59 [59, 60, 60] cm, 23¼ [23¼, 23½, 23½] in. Transfer sts to a 3¼ mm needle and starting with a 1st row, work 6 cm, 2½ in in rib as on welt. Cast off loosely in rib.

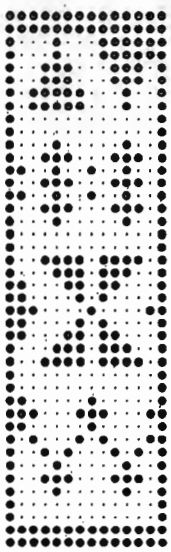
SLEEVES

Push 42 Ns at left and 43 Ns at right of centre 0 to WP. 85 Ns. Using MT and WY, cast on and K a few rows ending with carriage at right Insert punchcard and lock on 33rd [33rd, 31st, 31st] row. Set carriage for patt. Set RC at 000. Using MC, K 1 row. Release card and cont in Fair Isle patt (starting with 33rd [33rd, 31st, 31st] row). Shape sides by inc 1 st at each end of 11th (11th, 5th, 5th] and every foll 8th row, until there are 111 [111, 115, 115] sts. 10 [10, 2, ▶

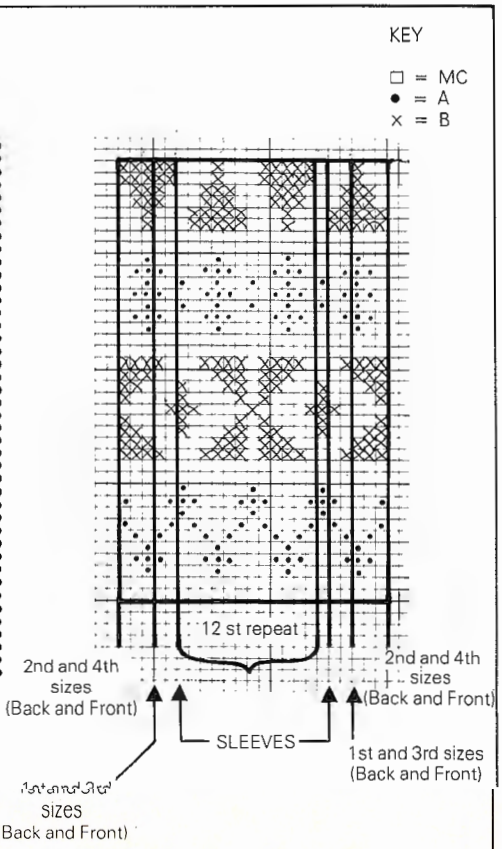
66

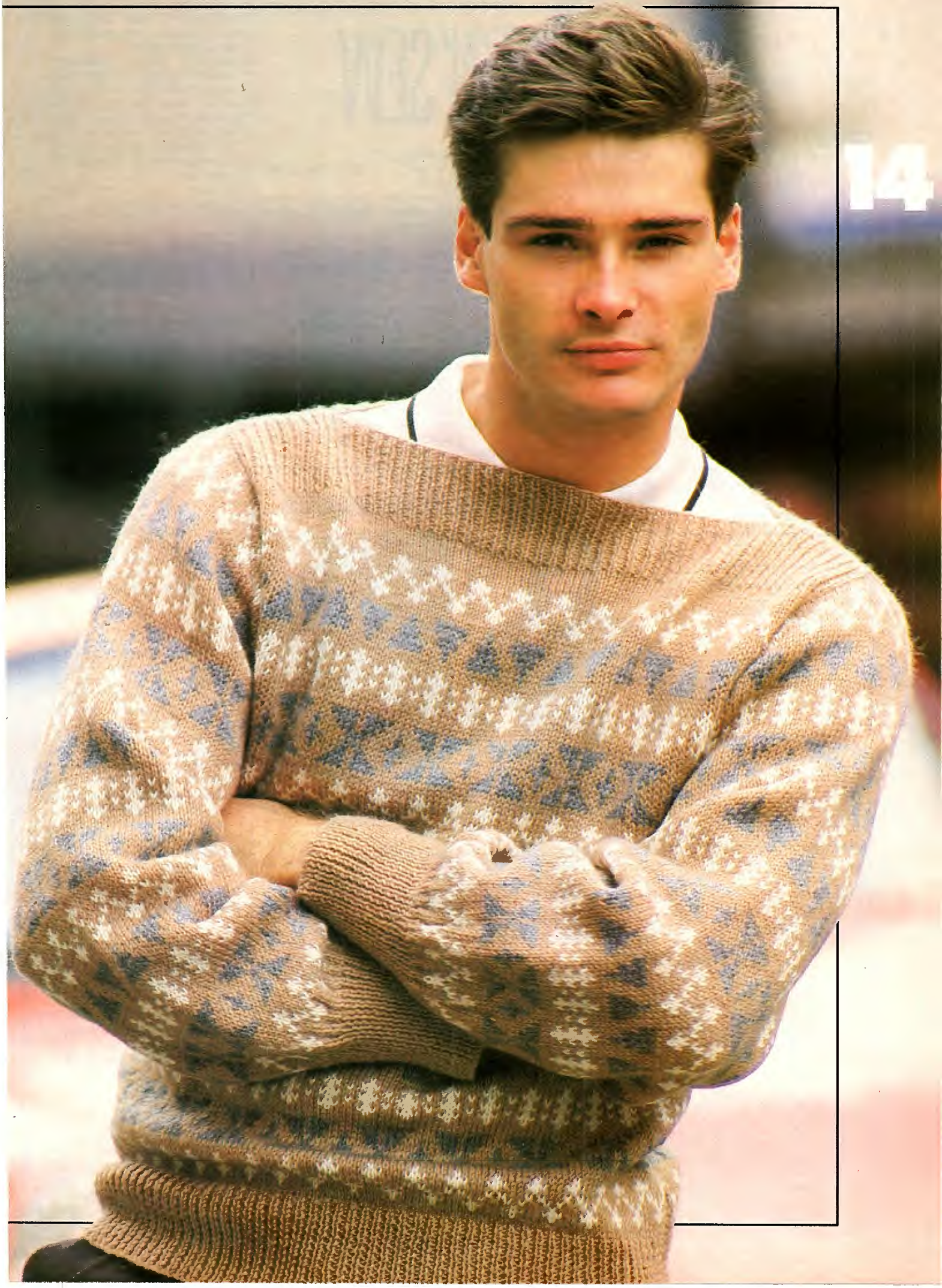


24 stitch punchcard



12 stitch punchcard





◀ 64 2] rows. RC shows 118 [118, 120, 120] and work measures 39 [39, 40, 40] cm, 15¼ [15¼, 15¾, 15¾] in. Place a marker at each end. K 14 rows. RC shows 132 [132, 134, 134]. Cast off.

CUFFS

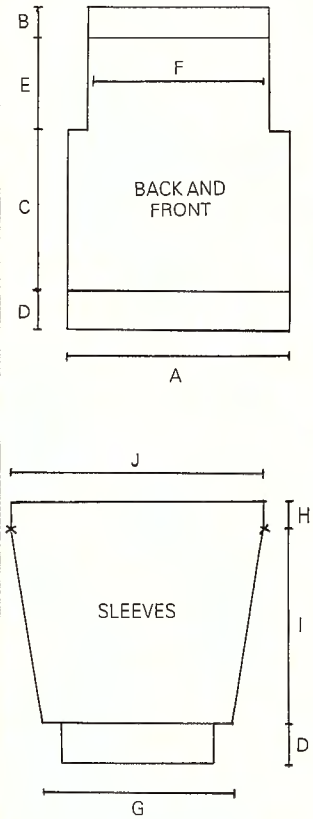
With wrong side facing and using 3¼ mm needles, pick up sts along lower edge of sleeve. With right side facing and using MC, K 1 row. Dec 30 [30, 28, 28] sts evenly. 55 [55, 57, 57] sts. Starting with a 2nd row, work 8 cm, 3¼ in in rib as on back and front. Cast off in rib.

PRESSING

With wrong side facing, pin out all pieces to measurements given. Press carefully following instructions on ball band.

MAKING UP

Join shoulder seams, leaving an opening of 25 [25, 26, 26] cm at centre for neck. Set in sleeves sewing rows above markers to cast off sts on back and front. Join side and sleeve seams.



A = 45.5 [48.5, 51, 54] cm
B = 6 cm
C = 32 cm
D = 8 cm
E = 19 [19, 20, 20] cm
F = 36.5 [39.5, 42, 45] cm
G = 38.5 cm
H = 4.5 cm
I = 39 [39, 40, 40] cm
J = 50 [50, 52, 52] cm

CUT'N'SEW

NOTE FOR NEW READERS

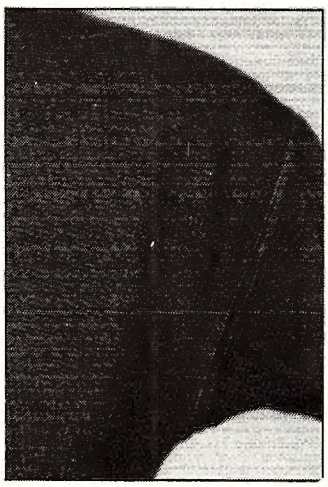
All garments which are shown under the heading of Cut-and-Sew are constructed by dressmaking methods using straight lengths of machine-knitted fabric cut, in most cases, with the aid of printed paper patterns. Basic instructions have already been printed in previous issues.

1986
April – Equipment, sorry sold out.
May – Knitting the fabric.
June – Buying and altering dressmaking patterns.
July – Preparing the fabric and cutting-out.
August – Stabilising the knitted fabric.
September – Transferring pattern markings.
October – Neatening seam edges.
November – Sewing the seams.
December – Finishing the edges of clothes.

1987
January – Front edge facings.
February – Binding with woven fabric.
March – Quilted Patchwork.
April – Attaching collars.
May – Lined patch pockets.
June – Multi-size skirt.
July – Wrap-top; shoulder pads.
August – Overlocking machines.
September – Gathering.

Back issues are obtainable. Alternatively, consult "Cut and Sew; Working with Machine-knitted Fabrics". Batsford, 1985, by Pam Turbett.

15 THE CLASSIC AUTUMN DRESS



We made this figure-flattering dress, with its clean uncluttered lines, from fabric knitted with one strand of fine 100% lambswool. To complement the luxurious lightness and texture of the tuck-stitched fabric, we lined it completely.

PATTERN RATING

* Easy to knit.
Making up is not difficult for experienced dressmakers, but the ability to be neat and accurate is important.

MACHINES

The fabric was knitted on a Brother 910 machine.
The garment can be sewn on any swing-needle sewing-machine, with or without help of an overlocking machine.

MATERIALS

Yarn: Nina Miklin's "Roma" in colour 28, 480g. This yarn is obtainable only from Nina Miklin, 104 Biddulph Mansion, Elgin Avenue, Maida Vale, London W9 1HU. "Roma" shade card (20 cols) £1 + s.a.e. 500g cone – £19.50 + £1.95 p & p. Additional 50g – £1.85.

SILVER GAUGE READING

Very fine yarn.

PATTERN

Vogue 9911, obtainable from Vogue stockists or direct from Butterick Fashion Marketing Co Ltd, New Lane, Havant, Hants. Available in sizes 8-10-12 and 14-16-18. Patterns for three skirt-lengths, flared skirt and short-sleeved or sleeveless versions are included.
Interfacing: Vilene Lightweight fusible Fold-a-Band, 20 cm, 8 in.
Lining Fabric: 2 m × 1.5 m, 2⅛ yds × 60 in for this version.
Buttons: Three × 20 mm, ¾ in. Hook and bar 1 × size 1.
Zip Fastener: 55 cm, 22 in.
Polyester Sewing Thread: to match knit.
Shoulder Pads: 1pr Vilene "Raglan", Small size.

TENSION

We used tension dial setting 1 for the tuck stitch fabric.

TO KNIT THE FABRIC

Knit a tension square and calculate how many needles you will need to produce slightly more than the width required to cut the pattern pieces: See the suggested layout in the accompanying diagram. You might choose to knit, as suggested here, several lengths in varying widths to accommodate various pattern pieces. The required width of fabric will vary according to the body size being cut: that is size 8 will require rather less width than size 18. Using MY, cast on over the required number of needles. Using MT, K sufficient length of fabric in each required width.

NOTE

We chose to mount each of the upper body pieces on a matching polyester lining piece, with the polyester skirt lining and knitted skirt hanging separately from the dropped waist seamline. The instructions which follow apply to this method. Alternatively, you could apply fusible knitted nylon interfacing to the back of each piece and eliminate the separate lining, but remember a) that this process will result in a rather different look and feel and b) that stabilising of the shoulder and neck seamlines will be necessary.

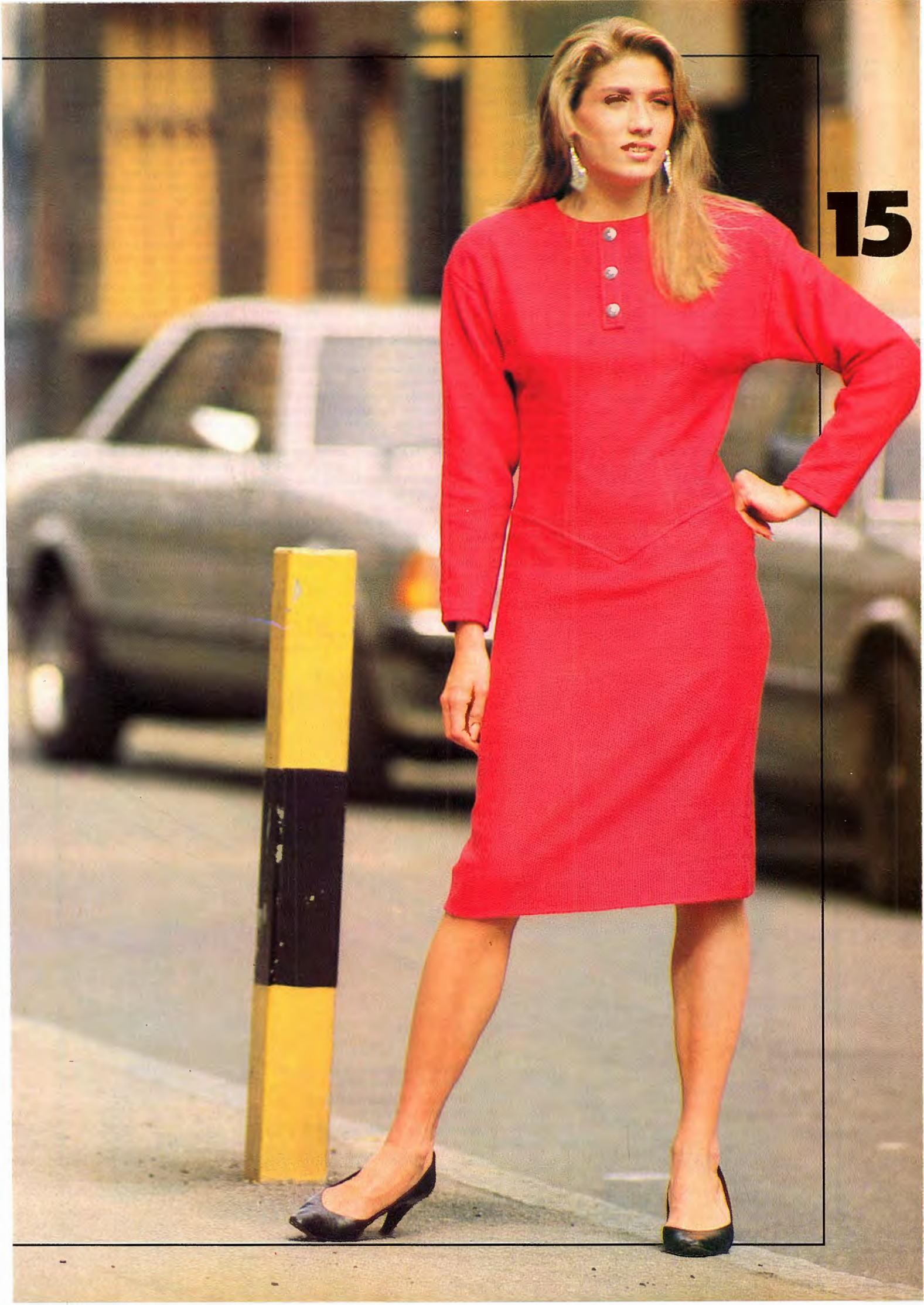
PRE-WASHING

You could choose to pre-wash and spin-dry this fabric in order to avoid any change of shape when the garment is eventually washed; alternatively you could decide that as the fabric is pure wool and the garment is going to be lined, you will choose to have it dry-cleaned, in which case pre-washing will be unnecessary.

PRESSING

Press the knit thoroughly with a steam-iron at steam setting, first on the right side and then on the wrong side, straightening and flattening it. You can avoid flattening the texture too much by using a teflon iron-cover, and/or ▶ 68

Jewellery, Salisbury's. Shoes, Saxone. Tights, Pretty Polly.



by covering the ironing-board with a thick turkish towel. Check that the rows are at right angles to the selvedges. Leave to cool.

CUTTING OUT, INTERFACING AND MARKING

1. Check the measurements of the pattern pieces against your own measurments and make any necessary alterations such as shortening, lengthening, adding extra space for a large bust or a "dowager's hump", and so on. This pattern has dropped shoulders and both the bodice and the straight skirt should be semi-fitted. The armholes are loose and the sleeves bracelet length. The straight-skirted version comes to just below mid-knee. so be prepared to lengthen if you don't like it that short.
2. Place pattern pieces one to eight inclusive on the wrong side of the knit as shown in the diagram, keeping the grainlines parallel with the selvedges. Make sure that you will be cutting a left and a right back and a left and a right sleeve too!
3. Pin pattern to knitted fabric, using glass-headed pins. Keep both paper and fabric absolutely flat. Cut with sharp shears. Slide the shears along the table top, avoiding lifting the fabric. Note: allow a little extra fabric (about 1.2 cm, ½ in) outside the cutting lines when cutting across the fabric for example parallel with the rows, to allow for lengthwise contraction after cutting. Check some time after cutting and trim off this extra fabric if contraction has not occurred. Remove pattern from knitted pieces.
4. Pin pattern pieces one to eight (inclusive) to the lining fabric following the cutting layout plan for 150 cm, 60 in fabric on page one of the pattern instructions sheets. Cut out.
5. Pin pieces one to six (inclusive) of the lining fabric to the wrong side of the appropriate knitted pieces. With the lining on top, machine-tack (or do it by hand if you wish) the two layers together all around the edges, taking care to keep both absolutely flat together. From now onwards the two layers will be treated as one.
6. Mark all dots, notches and so on with a cloth-marking pen or pencil. Do the necessary seam finishing at shoulder seams, side seams, sleeve seams and so on as in paragraph seven below, before starting to assemble the garment. Do small trial pieces first and then use whichever sewing-machine stitch works best for this, making adjustments to tension, stitch-width and stitch-length as necessary; aim to produce a reasonably neatly-finished edge which is neither stretched out nor puckered up. Use an overlocking machine if you have one, or can borrow one.
7. Overlock or oversew the edges of pieces one, three and six at shoulder, side, inside arm and centre back seams. Do the same to the side and centre back seams of both knit and lining (separately) for pieces seven and eight. Do not overlock or oversew at armhole, neck or waist seams, or at the hem.

TO SEW UP THE GARMENT

In general, follow the directions in the pattern instruction sheets, but read first the points listed below, marking them on the instruction sheets where appropriate; these will help you to avoid some of the pitfalls inherent in sewing knitted fabrics. Remember to press each time you have finished a seam. At Step 1, (P2, Col 1)

a. Tack straight down the centre of each dart, to ensure that the knit and lining fabrics stay exactly together, before attempting to sew the dart.

b. Interface the lined strip for the Front Band with a lengthwise half of the 20 cm, 8 in strip of Lightweight Fold-a-Band.

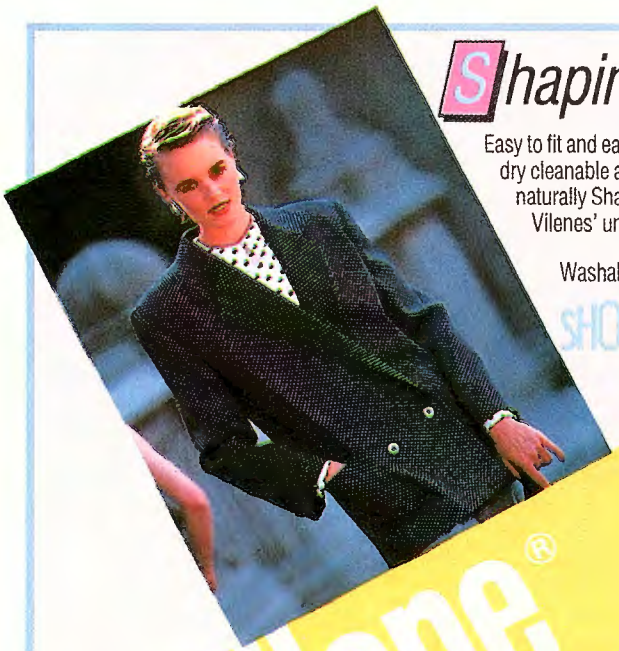
c. Edge-stitching; Try using two of your polyester sewing threads through the needle, instead of the usual one, for a more definite effect. (You may have to change to a larger size needle.) Adjust the stitch length to about three, that is slightly longer than normal. Practice this on spare fabric first, using the same number of layers as you will have when you sew the band to the front of the bodice. Repeat this stitching for the Topstitching which will be made on the armhole and dropped waist seamlines.

At Step 2 (P2, Col 2), interfacing will not be necessary because the polyester lining fabric will do the job of keeping the neckline stable. Simply join the shoulder seams, press them flat and then overlock or oversew the outer edge of the entire facing in one go. Then apply it to the neckline of the bodice as directed.

At Step 3 (P2, Col 3), you will probably need to snip the seam allowances at the underarm point and where the side seam curves inwards at the waistline.

At Step 4 (P2, Col 4), make up the skirt in the knitted fabric and the separate skirt in lining fabric. Press the seams open flat. Then place the two skirts, wrong sides together and do the "easestitching" through both layers, all around the top of the skirt before joining it to the bodice.

After sewing the seam which joins the bodice to the skirt, eliminate unnecessary bulk by trimming the seam allowance on the bodice back to 6 mm, ¼ in; overlock or oversew the skirt



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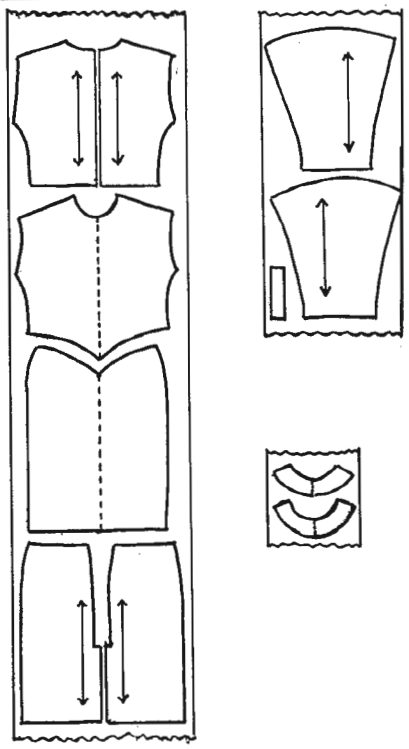
seam allowance and turn it upwards to cover the bodice seam allowance. Pin or tack this in position before doing the top-stitching from the right side.

At Step 7 (P3, Col 1), the shoulder pads will feel and look better if they are covered with spare pieces of your knitted fabric. Take a piece of the knit and drape it over the top side of the pad; pin it to the outer edge of the pad all round and then trim off the surplus fabric leaving a bare 3 mm, ⅛ in to spare.

Pam Turbett



BACK ISSUES

We still have back issues of the magazine for readers who may have missed one or more copies. Our first issue was April '86. Each magazine costs £1.25 and postage and packing charges are as follows:-

One copy	40p
Two copies	65p
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Four or five copies	£1.60
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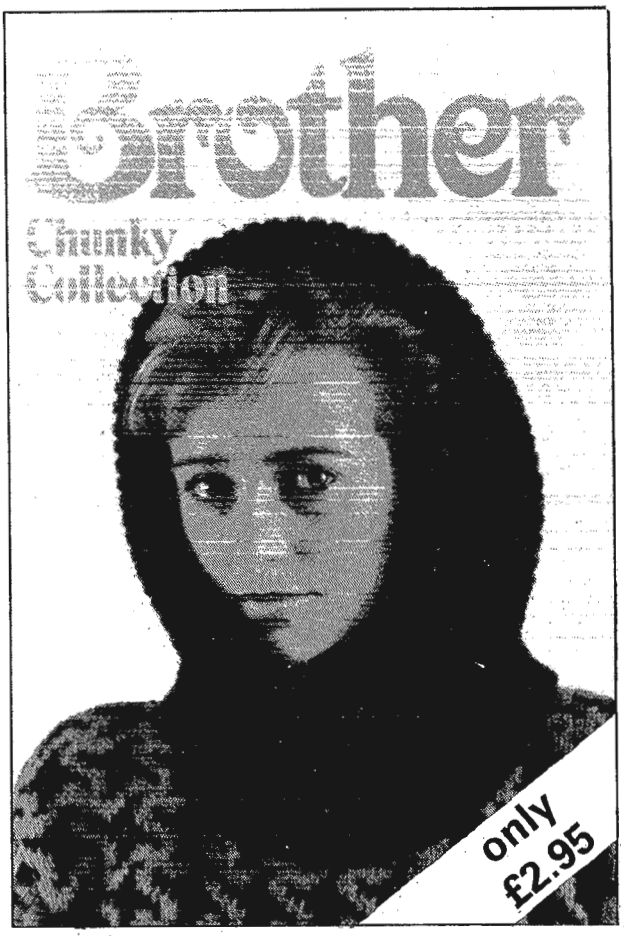

BROTHER CHUNKY COLLECTION

£2.95 (U.K., Channel Islands and BFPO only) including first class post and packing.

The latest book in the Brother Pattern Book Series is now available. Called Brother Chunky Collection, it contains 16 designs specially for chunky machines. As its name suggests, the designs are particularly suitable for Brother Chunky machines but many of the patterns can be used on other, more basic models. The patterns are predominantly for women's fashion tops in a variety of stitch patterns and yarns. An attractive his 'n' her sweater is included and there are two skirt patterns to team with the tops. A special feature of the book is that two or more ends of fine yarn are used for the patterns instead of one thick strand. An attractive combination of yarns is used to give these all-year-round designs a very popular appeal. If you use a chunky machine, you won't want to miss it!

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SIMPLEFRAME STOCKISTS

Should you require any further help or advice about the Simpleframe, your local stockist will be delighted to help.

ASHFORD. Gregory, Prentis and Green, Mace Lane, Ashford. Tel: 0233-20084.

BASINGSTOKE. Crafty Anne, Rotherwick, Nr. Basingstoke. Tel: 025672-2461.

BEDFORD. B.S.K. Ltd., 58 Bromham Road, Bedford MK40 2QC. Tel: 0234-217096.

BIRMINGHAM. Sewing and Knitting Machine Centre, (Peaksmooth Ltd.), 131 Corporation Street, Birmingham 4, (near Laura Ashley). Tel: 021-236 0191.

BOSTON. The Wool Cabin Machine Knitting Advice Centre, 81 High Street, Boston, Lincs. Tel: 0205-56778.

BRADFORD. Flamingo Wool Shop, 118 Sunbridge Road, (above Barry Street), Bradford. Tel: 0274-722385.

CAMBRIDGE. Singer Sewing and Knitting Centre, 52 Regent Street, Cambridge. Tel: 0223-350691.

CHELMSFORD. Modern Knits, 14A Baddow Road, Chelmsford. Tel: 0245-269756.

CLITHEROE. Nairns Knitting World, Unit 1, 28 Parson Lane, Clitheroe, Lancashire. Tel: 0200-25027.

CRAWLEY. Knitmates, 28 Church Street, Ifield Road, West Green, Crawley. Tel: 0293-544222.

CROYDON. Knitters Kneeds, 1 & 2 Brigstock Parade, Thornton Heath (closed Saturday). Tel: 01-684 8679.

GARSTANG. The Craft Shop, Park Hill Road, Garstang, Nr. Preston. Tel: 09952-3363.

GRIMSBY. Beryls Knitting Machine Centre, 121 Pasture Street, Grimsby. Tel: 0472-57674.

HARROGATE. Joan Crabtree Knitting Machine Craft Centre, 176A Kings Road, Harrogate, North Yorkshire. Tel: 0423-521689.

HARROW WEALD. Greenhill Homecrafts at Judiths, 603 Kenton Lane, Harrow Weald, Middlesex. Tel: 01-954 6409. Closed Wednesday.

HUDDERSFIELD. J.E.M.'s, 106 Westbourne Road, Marsh, Huddersfield. Tel: 0484-512439.

HULL. Spinning Wheel, 70 Carr Lane, Hull. Tel: 0482-29760.

KETTERING. Kettering Sewing Centre, 8 Dalkeith Place, Kettering. Tel: 0536-513148.

KINETON. Kineton Gallery, Banbury Street, Kineton, Warks. Tel: 0926-641230.

LEATHERHEAD. Knit One Purl One, 4 The High Street, Leatherhead. Tel: 0372-379027.

LLANELLI. Spinning Wheel, Crown Precinct, Llanelli SA15 3UT. Tel: 0554-751263.

MANSFIELD. Rosemary Street Service Station, Rosemary Street, Mansfield. Tel: 0623-644520.

NORTHAMPTON. Mrs Jo Cartmale, 23 Beeston Avenue, Wakes Meadow, Northampton NN3 3UG. Tel: 0604-412016.

ONCHAN. Joan's Wools & Crafts, Unit 19 & 20, Onchan Shopping Centre, Onchan. Tel: 0624-26009.

POOLE. Metropolitan Sewing Machines Ltd., 321 Ashley Road, Parkstone, Poole. Tel: 0202-731111.

PORTSMOUTH. Sewing Machine Supplies and Swiftknitters, 131-133 Fratton Road, Portsmouth PO1 5ES. Tel: 0705-820281.

ROCHESTER. CCb Sewing Machine Co., 304 High Street, Rochester. Tel: 0634-41597.

SHOREHAM. Shoreham Knitting Machines, 19 East Street, Shoreham, West Sussex. Tel: 0273-461029.

SOMERSET. Sewtech, 57 West End, Street, Somerset. Tel: 0458-45648.

SOUTHPORT. Southport Knitting Machines, 72A Manchester Road, Southport, Merseyside PR9 9BA. Tel: 0704-42101.

STEVENAGE. Dropinstitches, 3 Bedwell Park, Stevenage. Tel: 0438-725155.

STRANRAER. Mr. Robert Sharpe, 17 Queen Street, Stranraer. Tel: 0776-2372.

SUNDERLAND. Kaye Knit Machine Knitting Centre, 190 Southwick Road, Sunderland. Tel: 091-548 7526.

TAVISTOCK. The Sheeps Back, Paddons Row, (off Brook Street), Tavistock, Devon. Tel: 0822-67236.

WALLASEY. Terry Holmes Yarn Studio, 110 Seaview Road, Wallasey, Merseyside L45 4LD. Tel: 051-638 1484.

WEST KIRBY. Terry Holmes Yarn Studio, 111 Banks Road, West Kirby, Merseyside. Tel: 051-625 1876.

WHITNEY-ON-WYE. Wyeland Wools, Whitney-on-Wye, Herefordshire HR3 6EH. Tel: 04973-242.

WINDSOR. Barbara of Windsor, Machine and Hand Knitting Centre, 85A Victoria Street, Windsor, Berks. Tel: 0753-854151.

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YORK. Knitwell, 6 Saxon Place, Dodsworth Avenue, York. Tel: 0904-424579.

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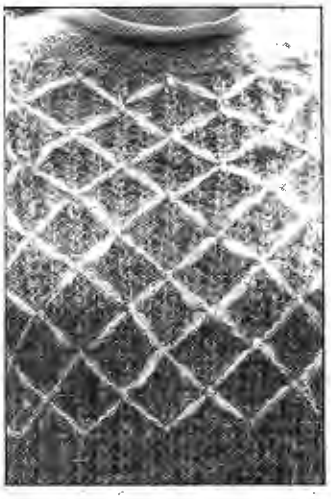
WOMAN'S SWEATER



PATTERN RATING

** Fairly easy, for knitters with some experience.

MACHINES

The first size of this pattern is suitable for Simpleframe Model 72, both sizes can be knitted on the Simpleframe Models 96 and 120.

MATERIALS

Studley Pastiche.
7 × 50g balls in Mauve 3631 (MC).
1 × 50g ball in Pink 3633 (C).
Pair 4 mm knitting needles.

Pastiche is 47% Acrylic, 36% Mohair, 14% Nylon, 3% Polyester. If you have difficulty obtaining this yarn and would like a list of your local stockists, please write to Studley Wools Ltd, Stockhill Road, Bradford BD10 9TE.

SILVER GAUGE READING

Very heavy yarn.

MEASUREMENTS

To fit bust 87-92 [97-102] cm, 34-36 [38-40] in.
Actual size 98 [106] cm, 38½ [41¾] in.
Length to back neck 61.5 [64.5] cm, 24¼ [25½] in.
Sleeve seam 36.5 [38.5] cm, 14½ [15¼] in.

Instructions are written for the smallest size, larger size follows in square brackets. If only one figure is given, it applies to both sizes.

TENSION

14 stitches and 15.5 rows to 10 cm, 4 in measured over full needle rib (stitch size setting approximately 7 on both beds).

For perfect results, please check your tension carefully.

ABBREVIATIONS

See page 4.

BACK

Push up 35 [38] Ns on each bed in full needle rib (70 [76] Ns total). Using stitch size 7 and WY, cast on and K a few rows. Using MC, K 52 [54] rows.

SHAPE ARMHOLES

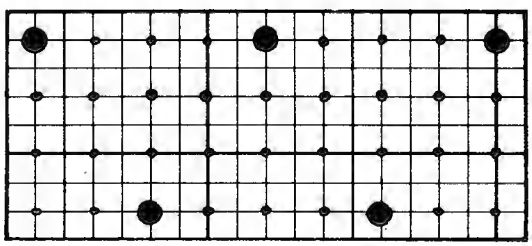
Cast off 7 sts at beg of next 2 rows 56 [62] sts *.
K 37 [40] rows. Cast off.

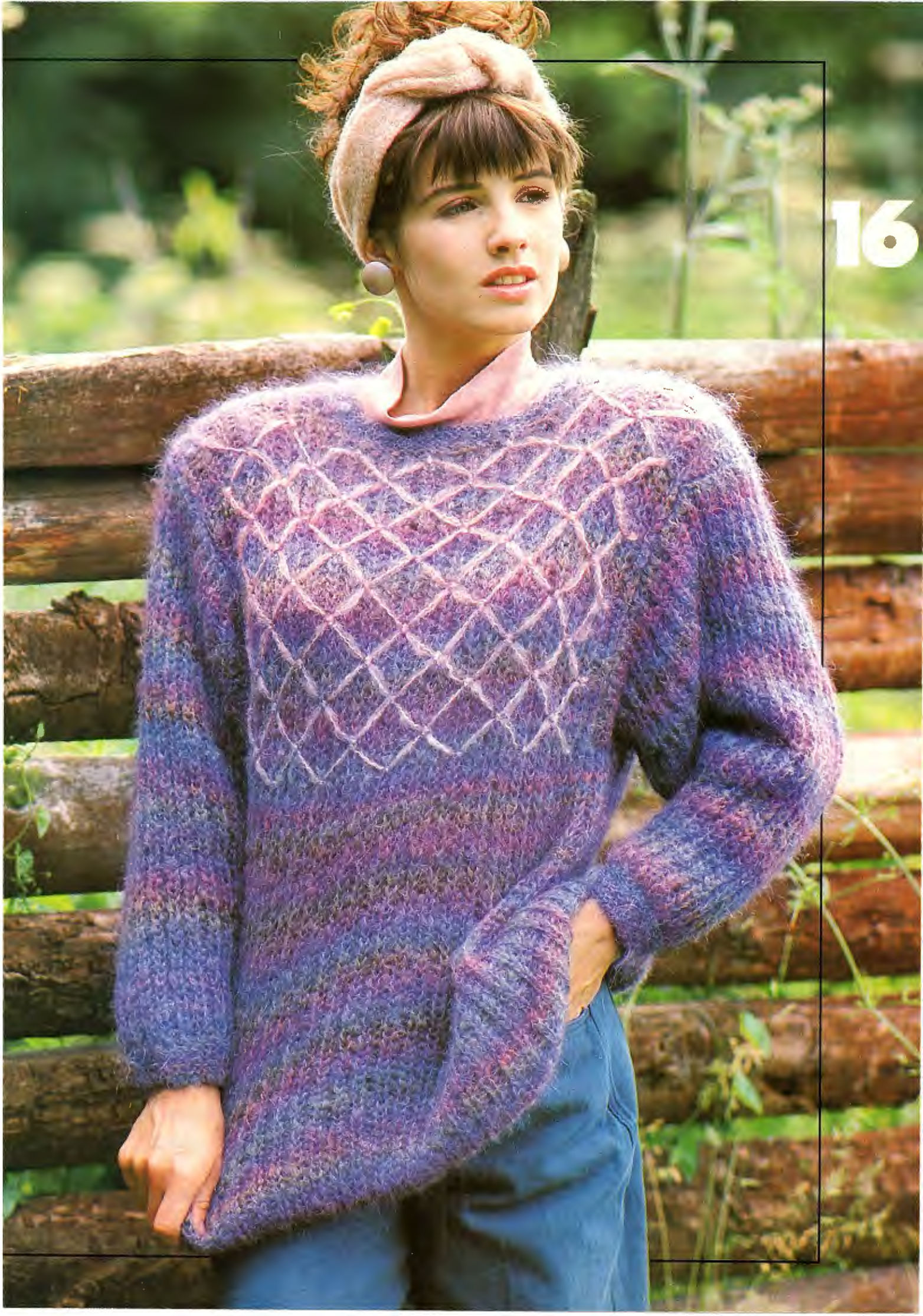
FRONT

Work as for back to *.
K 31 [34] rows.

SHAPE NECK

Using two separate balls of MC and some WY, K 15 [18] sts in MC, 26 sts in WY and 15 [18] sts in MC. K middle block of sts on WY for 2 or 3 rows only and *at the same time*, work both sides tog. K ▶ 72





◀ 70

SLEEVES

Push up 17 Ns on each bed in full needle rib. (34 Ns total.) Using stitch size 7 and WY, cast on and K a few rows. Using MC, K 1 row. Shape sides by inc 1 st at each end of next and every foll alt row until there are 64 sts, then on every foll 4th row until there are 70 [76] sts. K 10 [1] rows. Place marker at each end. K 8 rows. Cast off.

LOWER BORDERS

With wrong side facing and using 4 mm needles pick up 70 [76] sts along lower edge. With right side facing and using MC, work 10 rows in garter st. Cast off loosely.

SLEEVE BORDERS

With wrong side facing and using 4 mm needles, pick up 34 sts along lower edge. With right side facing and using MC, work 10 rows in garter st. Cast off.

NECKBAND

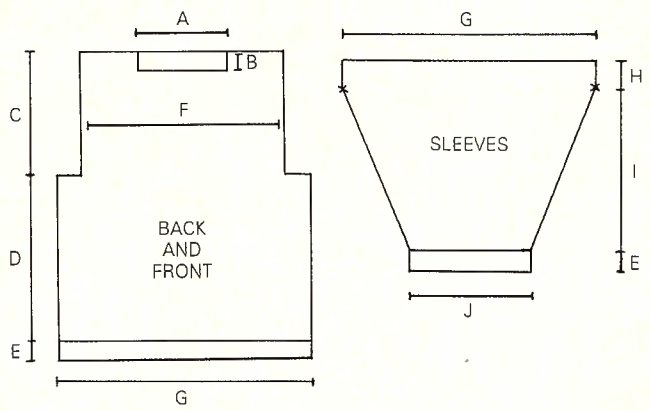
Join right shoulder. With right side facing and using 4 mm needles. Join in MC and pick up and K 77 sts around neck edge. Work 10 rows in garter st. Cast off.

PRESSING

With wrong side facing, pin out all pieces to measurements given. Cover with a damp cloth and allow to dry.

MAKING UP

Join left shoulder and neckband seam. Set in sleeves, sewing rows above markers to cast off sts on back and front. Join side and sleeve seams. Using C, work smocking following diagram on back and front.
5 rows. Using two separate balls of WY, K a few rows and release from machine.



A = 18.5 cm
B = 4 cm
C = 25 [27] cm
D = 33.5 [34.5] cm
E = 3 cm
F = 40 [44] cm
G = 50 [54] cm
H = 5 cm
I = 33.5 [35.5] cm
J = 24 cm

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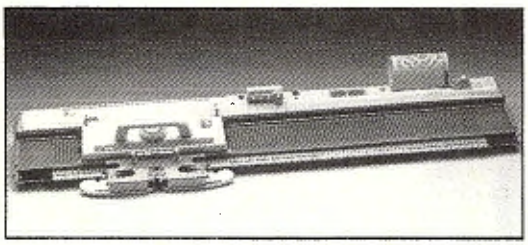

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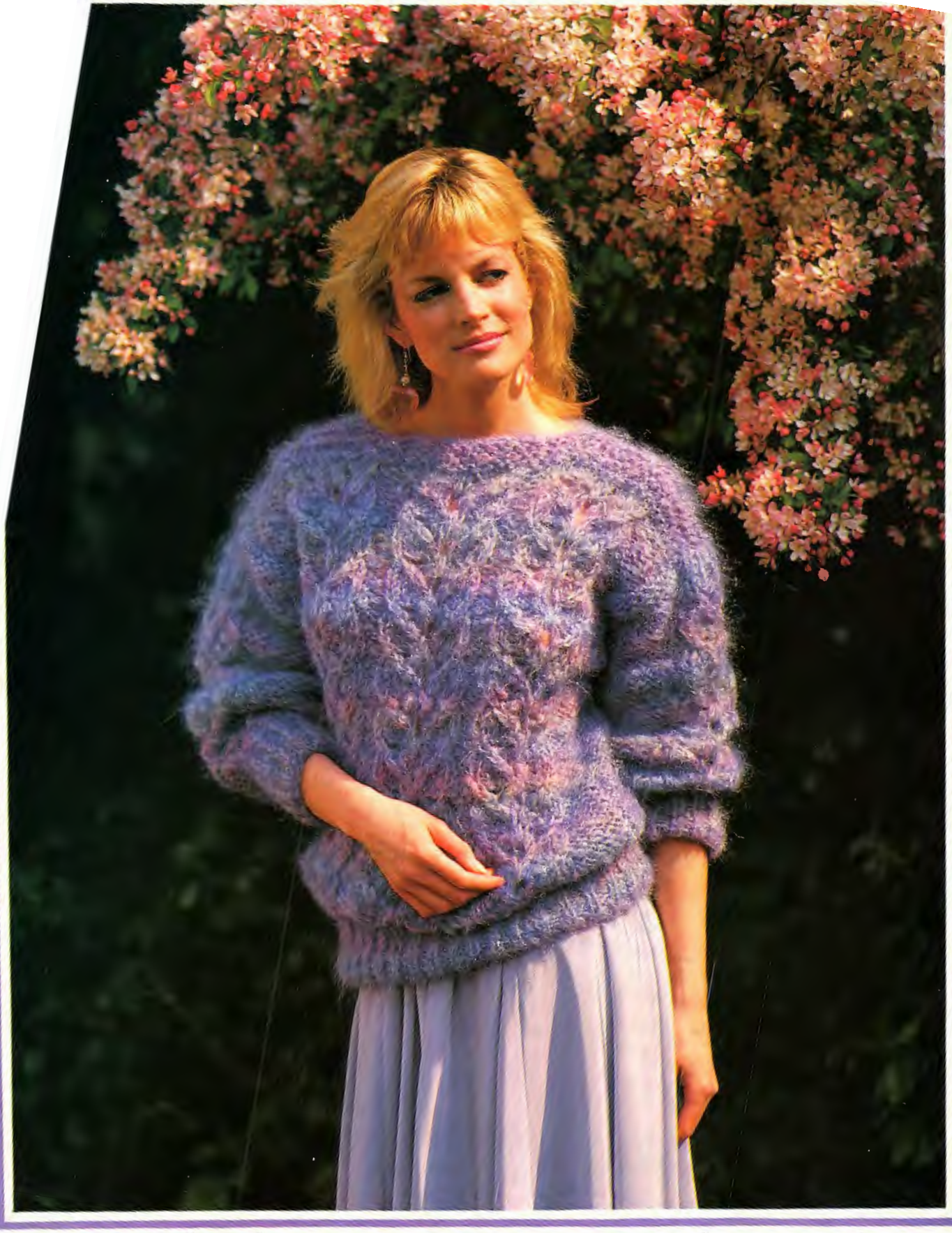

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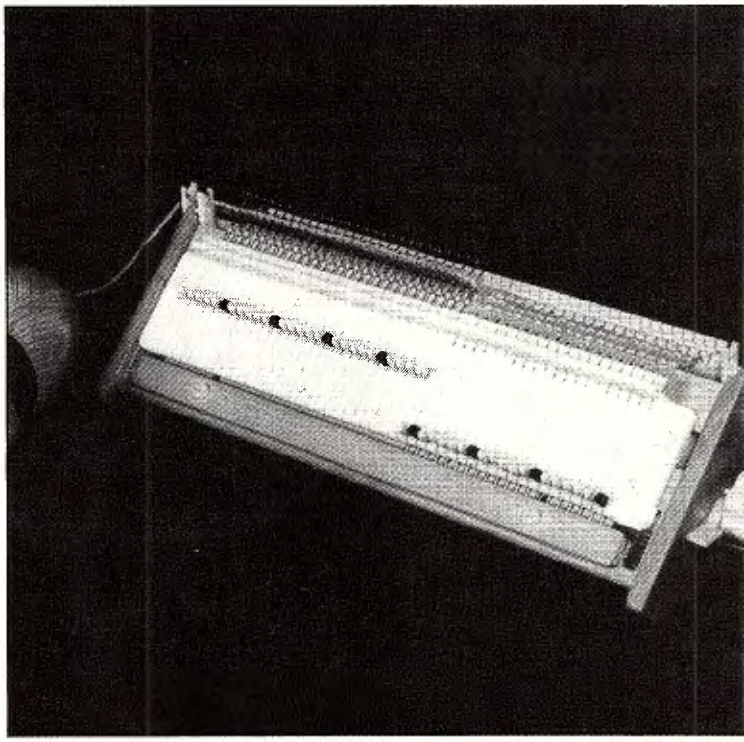


STITCH PATTERNS

The Simpleframe is best known for its rib stitches but it can also knit a number of lovely stitch patterns.

The Simpleframe has the same number of needles in each bed but it's important to remember that some patterns need more needles working on one bed than on the other. The two stitch patterns we show below are good examples. Although there isn't a 'front' bed and 'back' bed as such, it will be useful to use these terms to describe the working method, so place the frame in front of you with the take down roller knob at the right. Consider the bed of needles nearest to you as the front bed and the other bed as the back bed . . . Place a marker on the front bed so that you'll easily identify it as you turn the frame.

STITCH PATTERN A

The first pattern we'll describe is taken from a body warmer designed by Pat Cook (see Fig A). You can see there are rows of vertical stitches with bands of horizontal stitches at intervals. (Pat's body warmer was knitted in cotton and the bands help to keep the garment in shape.)

Work seven rows in full needle rib.

* Transfer the front bed stitches to the back bed. Push up all needles to working position, including those which are now empty.

Work one row in full needle rib. Using a spare needle, latchet tool or a crochet hook, crochet the loops on the front bed needles across the row. Pull the second loop through the first stitch, the third loop through the second, the fourth loop through the third and so on until the last stitch remains. Put this stitch on to the last needle of the back bed. The front bed needles are now empty again.

Push up all needles to working position.

Work seven rows in full needle rib *.

Repeat from * to *.

STITCH PATTERN B

The second pattern is taken from a design by Susan Brotherhood of Mansfield Knitting Centre and is included in a collection of Simpleframe patterns to be published by Susan in the winter.

Transfer the second and every following alternate stitch from the front bed to the back, taking the stitch to the right. (The stitches are placed on the second, fourth, sixth needles on the back bed and so on.)

A

B

* Work a row using all needles, including the empty needles. Transfer all the loops formed on the empty needles to the same needles to the right as before *. Repeat from * to * twice more. Work four rows in full needle rib.

Transfer every second stitch from the front bed to the back bed taking the stitch to the left. (The stitches this time are placed on the first, third, fifth needles on the back bed and so on.)

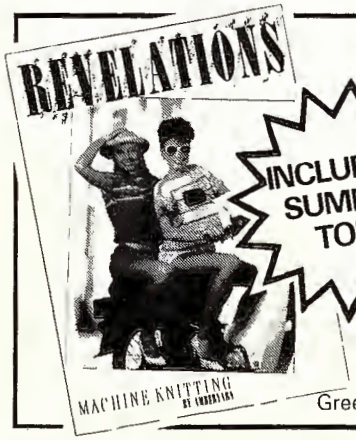
** Work a row using all needles including the empty needles. Transfer all the loops formed on the empty needles to the same needles to the left as before **.

Repeat from ** to ** twice more. Work four rows in full needle rib.

Editor's Note: It's important to remember when working lace patterns to balance the transfers more or less equally to the left and right. This can be done in several ways. Stitches across one row can have a transfer to the left followed by a transfer to the right or alternatively, all the stitches across one row can be transferred in one direction but on the following pattern row they must be transferred in the opposite direction. This prevents the fabric developing a bias. You can always design with a bias in mind – six rows of transfers in one direction followed by six rows of transfers in the opposite direction will form a chevron. You may not want to use the fabric horizontally but it can be used sideways for a pretty top. Please don't be tempted to merrily knit on, thinking that the fabric won't bias.

If all the transfers are worked in the same direction – it will, and no amount of pressing will remedy it!

By the way, you might like to know that Pat Cook and Susan Brotherhood are both working separately on books of patterns for the Simpleframe. We're told these will be available from Frame Knitting during the winter months.



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CLUB LINE

STANFORD-LE-HOPE KNITTING CLUB

Joan Ball, who's the secretary, writes: 'We decided to form a knitting club after very reluctantly coming to the end of our night classes last September. Our teacher Jenny Bebbington offered to be chairman. We started with just our night school class, but have grown in numbers and now have 67 members. The Club funds have enabled us to have a couple of speakers to entertain us.'

Joan says that they have theme nights so that every member of the Club gets involved. The committee knitted a selection of garments and they have put on two fashion show nights. They also sell yarn and knitting books. 'We try to keep our members busy and happy.'

The Club meets once a month on the second Thursday. If anyone is interested in joining they can get full details of times and venue from Joan at 32 Cornwell Crescent, Stanford-le-Hope, Essex SS17 7DL.

CLYDEBANK MACHINE KNITTING CLUB

This club meets fortnightly on Friday evenings at 7.30 pm at the Dalmuir Community Centre, Duntocher Road, Dalmuir. If you would like to go along, contact Christine Byrne, 54 Barns Street, Clydebank, telephone 041-952 2555.

WIZZER CLUB

At MKM we're dying to know why the members of this Club in Cleethorpes gave it this lovely name ! They get together at 8 p.m. every Wednesday at 159 Brereton Avenue, Cleethorpes, South Humberside. Contact Mrs V Wilkinson, Cleethorpes 698450 for further details.

WISBECH GUILD OF MACHINE KNITTERS

As well as sending us details of her present machine knitting club, Mrs. Margaret Meekins of Wisbech has asked us to mention a new club that began recently This is devoted entirely to those who knit on the Bond machines. Held at Wisbech Castle, it's a new venture which Margaret hopes will develop as an addition to the present club. This is the Wisbech Guild of Machine Knitters, The Castle, The Crescent, Wisbech and meetings are on the third Wednesday of each month between 7.30 p.m. and 9.30 p.m. For further information, phone Margaret on 0945 582760. Good luck with your new venture, Margaret.

THE MONDAY KNITTING CLUB

Other new entries for our club register include The Monday Knitting Club, meeting on the third Monday of each month at The Friends Meeting House, Wellington Street, Northampton. Further details from Mrs. J. Scales, 69 High Street, Collingtree, Northampton. Telephone Northampton 62691.

WOOLGATHERERS MACHINE KNITTING CLUB

Shirley Wittering writes to tell us that not only does the Club have meetings every fortnight, but they have workshops every alternate meeting. They meet at the Youth Centre, Melbourn Village College, Melbourn, Cambridgeshire every other Wednesday from 10am to 12pm, the workshops are from 10am to 2pm. For further details contact Shirley at 'The Spinney', Middle Street, Thriplow, Royston, Herts SG8 7RD, tel: Fowlmere 269.

WOOLLEYS MACHINE KNITTING CLUB

This club in Chesterfield meets at The Hunloke Adult Education Centre (Medway Hut), Church Street South, Birdholme, on the first and third Wednesdays of every month from 8pm to 10pm. The Club leader is Mrs S J Woolley, 36 Harehill Crescent, Wingerworth, Chesterfield, Derbyshire S42 6SS, tel: (0256) 39023, so contact her for further information.

WIGHTLINE

There are over four hundred machine knitters and twelve clubs on the Isle of Wight. Quite staggering statistics for those of us on the other side of the Solent.

Every month we shall have a special section about the clubs on the Island and their activities. Our Special Correspondent is Gill Proudfoot and she produces a newsletter for IOW machine knitters. Gill says, 'If anyone comes here on holiday we should be delighted to see you at the clubs. There are meetings in the mornings, afternoons and evenings and there is something of interest to suit everyone.

This month we're giving information about the three specialist clubs and in following issues of the magazine we'll tell you about the other ones in Cowes, Newport, Ryde, Sandown, Ventnor and West Wight.

The Singer/Superba French Electronic Club meets in the evenings between 7.30pm to 9pm at Woodstock, Horsebridge Hill, Newport. details from Margaret McKenzie 525383.

The Electronic Club get together at 58 St Johns Road, Sandown on the second Wednesday of the month from 2pm to 4pm. Doris Coutts, 405646, will give you further details.

The Passap Club also meet on the second Wednesday of each month at 52 Mill Hill Road, Cowes. Organiser Andy Levick, 291359, is the person to contact. These three clubs draw their members from all over the island.

THE GALLERY MACHINE KNITTING CLUB

"We would be pleased to see anybody who cares to join us for coffee, a chat and swapping of news and ideas," writes Carol Strachan. "We meet on the first Monday of every month from 8 p.m. to 9.30 p.m. at Staithe Lodge, Swafield, North Walsham, Norfolk." Further details can be obtained from Carol herself on North Walsham 404184 or Margaret on North Walsham 402669.

PARKSIDE KNITTING CLUB

Joyce Gale and Mollie Morley, who are joint organisers of the Club based in Ilford, have written to tell us about their successful fashion show. "It was a 'first time' for all of us, we had no trouble at all to sell the tickets and we raised £275 for charity. We have had numerous compliments which has inspired us to do it all again next year. It was hard work, but very rewarding."

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HALL GREEN MACHINE KNITTERS CIRCLE

Hall Green won the Knitmaster Club of the Year competition and Peggy Sutton has written to tell us how much all their members enjoyed the presentation evening. "Central TV gave us quite a slot on the news the following day which led to hundreds of enquiries about the Club and machine knitting in general."

As their prize they received a 700KL machine which they will be using at their meetings.

Readers in the Birmingham area might like to get out their diaries to note that the Club are holding a fashion show on October 21st at Hall Green Baptist Church, Stratford Road, Hall Green.

Peggy also aks us to mention that she teaches machine knitting adult education classes at Hall Green Secondary School, off Southam Road, on Tuesday evenings at 7.15 p.m. If you would like to know more details about the classes, or the fashion show, you can contact Peggy on 021-777 9405.

The Hall Green Machine Knitters Circle meets on the second Monday of each month at 7.30 p.m. at Fircone, 1237 Stratford Road, Hall Green, Birmingham 28.

KNITWITS MACHINE KNITTING CLUB

Julie Webster, Marlene Ritchie and Linda Partridge started the Club in the Portadown area in Co Armagh last February. They now have 25 members who Julie describes as, "a great bunch of girls – experienced knitters always ready to give a helping hand to the beginners (which is why we started the club)."

They meet in the Carngrove Hotel, Portadown on the first Tuesday of every month at 8 p.m. Julie says that at the meetings, "We demonstrate different techniques, show new books, give hints and tips etc. As we live in a rural area and our nearest stockist is 25 miles away, we keep a supply of small accessories like punchcards, comb wires, card clips, and we will get items for a member." The Club would welcome new members so, if you're interested, do go along to one of their meetings.

NEW CLUB IN WEST SHROPSHIRE

The Club meets in West Felton at St Michaels Room (near the church) on the third Tuesday of each month at 7.15 p.m. Adrienne Powell, who's on the committee, says, "In case you are wondering where West Felton is, it is off the A5 about 5 miles from Oswestry and 14 miles from Shrewsbury." If you'd like to go along the members would be pleased to see you. If you need further details Club leader Jane Baker (Knockin 373) is the person to contact.

Denys Brunton Designer Yarns
The leaders in fancy yarns

WOKING MACHINE KNITTING CLUB

Knitters are assured of a warm welcome at the Club. They meet from 8 p.m. to 10 p.m. on the second Tuesday of the month at St Pauls Church Hall, Oriental Road, Woking, Surrey. Please get in touch with Angela Holloway (Woking 4800) if you'd like further details. Angela asks us for any information for clubs that would interest their members. So, members of other clubs, let's hear your ideas.

IN STITCHES IN ROCHFORD

In Stitches meet at 236 Ashingdon Road, Rochford, Essex on the first Monday and last Tuesday of every month from 8 p.m. till 10 p.m. Ring Southend 546877 and ask for Mrs Linda Hilberry, the Club secretary, if you'd like more information.

ASHDOWN FOREST MACHINE KNITTING CLUB

Machine knitters in the Crowborough area who would like to join a club should contact Mrs M Carr (08926 61056). The Club meets on the first Thursday of each month at St Michaels Church Hall, Jarvis Brook, Crowborough at 7.30 p.m.

WOOLTON MACHINE KNITTING CLUB

This is a new club in Woolton village near Liverpool. On the first and third Fridays of every month they meet from 7.30 p.m. to 9.30 p.m. at Aged Concern, Woolton. New members are welcome and for further details you can contact Beth Hayter (051-428 9859) or June Holmes (051-428 2848).

Wightline

Report from our special correspondent Gill Proudfoot.

"The Isle of Wight Knitting Clubs were invited to take part in 'Swiftknitters' Charity Fashion Show which was held in May at the South Parade Pier, Southsea.

"For several weeks before I tried to persuade various club members to lend me garments so that we could have a good cross section to take over to the mainland. We didn't want to look like 'country bumpkins'. Eventually we gathered together approximately 25 garments, and then on to the next task – to bribe, coerce or generally persuade club members to take part as models.

"I always was a show-off so I volunteered myself as one of the models (representing the slightly older and chunkier type). We also have two tall elegant members who were willing to take part and one of them volunteered her daughter in order that she might wear the young look – all baggy sweaters and leg warmers. The garments were mostly original designs with only a couple taken from pattern books.

"People who don't know the Isle of Wight might not appreciate that it is quite an effort to go onto the mainland, especially for just an evening. I had to book the car across because the pile of garments was huge.

"At the ferry terminal we discovered that our young model was unable to come. Panic – should we cut out some of the garments or wear them ourselves? Eventually the only one we didn't use was a lacy overtop and matching leg warmers. They would have looked a bit strange without a leotard or catsuit underneath.

"At the hall we were given a list with the running order on it and saw we would have plenty of time to change between items. However, we all decided to put on the most complicated things first. Tall, blonde Anne wore a black 'Artistic' dress with beaded motif on the shoulder and matching Chanel-style coat. Sue wore a pink and silver Lurex jacket over an Italian silk dress and I wore a peach 'Hobby' camisole dress with a little jacket.

"It went very quickly, and then back to the dressing room to rip off one set of clothes and struggle into the next lot.

"There were some beautiful garments shown by everyone. Dresses, suits and sweaters for all shapes, sizes and designs; big fluffy mohair coats, fine lace suits, evening wear and a bridal gown and bridesmaid's dresses (modelled by twins who had only come to watch).

"The hall was packed and the total sum taken was £1522.90 – all of which was donated to the Queen Alexandra Hospital Body Scanner Appeal.

"We all enjoyed ourselves very much and are looking forward to seeing the video someone took of the event."

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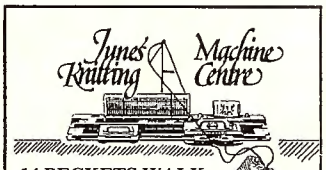

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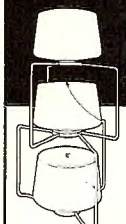
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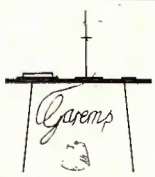

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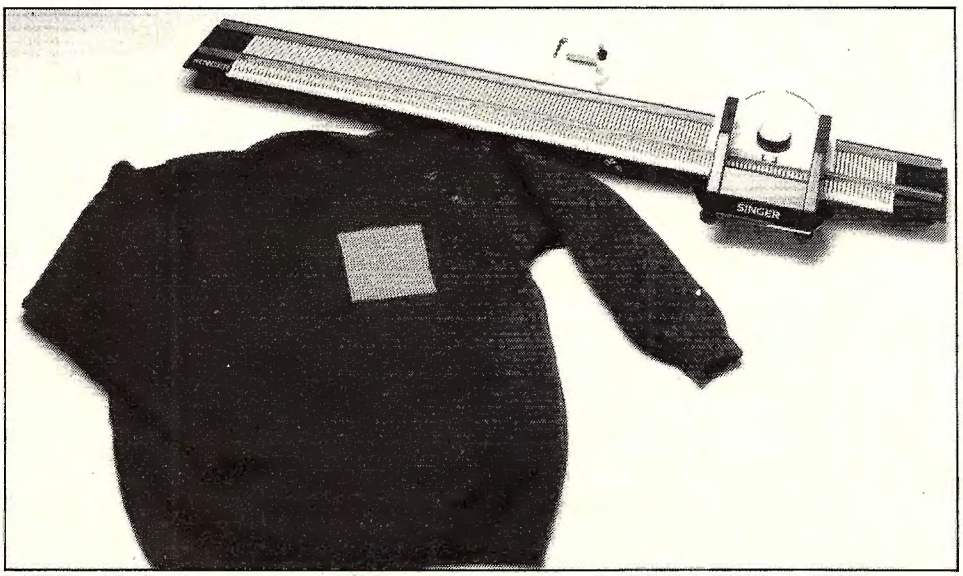

IT'S MERLIN, IT'S MAGIC OUR STAR PRIZE THIS MONTH!

A FLAIR FOR FASHION

Ever since Mr and Mrs Caveman ruefully admitted that the figleaf had had its day and that daubing the body with paint was not the 'woad' to success, Homo Sapiens have been committed to an endless search for finer fashion.

"When will Anne Smith publish her book?", was the daily cry of the Upper Crust in Ancient Rome. "Why has nobody yet invented a linker?" (Anne Boleyn, shortly after her execution, 1536).

Indeed history proliferates with such – as then unanswered – deep yearnings from fashion starved souls. Today's fashion followers have never had it so good. Anne Smith is publishing the book: I believe it's called Machine Knitting Monthly, someone has invented the linker and yet another has dreamed up a High Priestess of Fashion who selects patterns for Machine Knitting Monthly.

The title of that High Priestess will be revealed in the third vertical of the completed grid and if it's your name on the first postcard giving us that title picked from our postbag after 31st October you will receive a Singer Merlin machine.

Please send your entries on a postcard to Machine Knitting Monthly, October competition, P.O. Box 172, Maidenhead, Berkshire SL6 8XH, to arrive not later than 31st October 1987. Please note that entries are only valid if sent to the above address.

CLUES

1. Not acidic *like Alan*
2. An *overneat* repair perhaps
3. Cutting a smart dynasty
4. Observing no sign of freezing weather
5. A *top pose, I* consider it quite the reverse
6. Mythological fighters of the lions
7. London terminus for a prior Sovereign?
8. To start the flame may show kindness at heart
9. Means to *save gear* somehow
10. How a *poor duet* had the ground taken from beneath them?

RULES

1. Only one entry per postcard will be accepted.
2. This competition is open to residents of the U.K. except the employees of Machine Knitting Monthly, the magazine's typesetters, printers and distributors, employees of SDL and their relatives.
3. The closing date is 31st October 1987. Entries received after that date will not be considered and no responsibility can be accepted for entries lost or delayed in the post.
4. No cash alternative will be offered.
5. The winner will be the first correct entry drawn from our postbag after the closing date.
6. Winners will be notified in writing and the results published in the January issue of Machine Knitting Monthly.
7. The Editor's decision is final and no correspondence will be entered regarding the competition.

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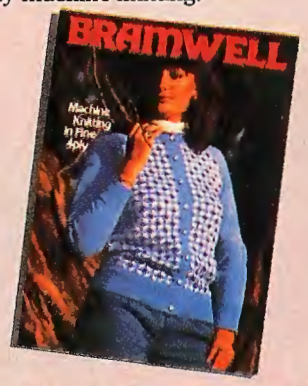

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